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THE DAUGHTER'S DEPARTURE
BY [illegible]

The Collection of the Hon. Sir John H. Ward, K.C.V.O. Part III. By Herbert Cescinsky

A WRITER on the subject of English furniture is, in reality, a collector, but whose collection is represented by photographs or details of pieces which are the property of others. He has the drawback of lack of possession, with the concomitant experience which close association with examples inevitably carries with it; but the worthy collector of furniture photographs has, or should have, the opportunity of carefully examining the pieces he photographs and of making exhaustive notes on such examples. He has one great advantage over the actual owners of collections: as he has poached on all, so he has had an infinitely wider range. He can cull from this source, and from that, examples which would bankrupt a Rothschild to buy and possess.

In the attempt to describe Sir John Ward's collection at Dudley House and at Chilton, the

No. I.—FINE CHIPPENDALE MAHOGANY SETTEE, WITH THE ORIGINAL [illegible]

No. II.—SET OF SIX CHIPPENDALE CHAIRS.

No. III.—CHIPPENDALE CHAIR.

No. IV.—CHIPPENDALE ARM CHAIR.

No. V.—CHIPPENDALE CHAIR.

chronological order has been followed. With the furniture from a single house, however great in extent, there is no other practicable method. When, however, a large book is attempted, which is to be lavishly illustrated by examples from many notable collections, an additional classification into types, with numerous sub-classifications, is necessary, such as oak furniture subdivided into tables, chests, chairs, wall furniture, etc., etc. A book copiously illustrated, but where the examples — however intrinsically valuable — are jumbled together without any order of either chronology or type, is merely irritating, and has little practical use-value.

The collection of furniture in a single house, even one as extensive as at Dudley House, demands no more than a reasonable chronological arrangement, however; so this series can be concluded, as far as the one house is concerned, by a review of the examples dating from about 1740 to 1790, beyond which date Sir John Ward's collection does not extend.

It is only within the last ten to fifteen years that the reputation of the great cabinet-maker, Thomas Chippendale, has been purified, as it were, by a process of shrinking to reasonably accurate proportions. It was the custom, in the earlier books on the subject of English furniture, to dub all mahogany, if carved, as "Chippendale," and, if inlaid, as "Sheraton." We have progressed considerably since that time, but, even at the present day, there is a tendency to accept certain statements regarding Chippendale which are, to say the least, of dubious authenticity. That he had a workshop of considerable size in Conduit Street, Long Acre, about 1750, is probable. That he removed to No. 60, St. Martin's Lane, in 1753; that he was the victim of a disastrous fire there in

No. VI.—PRE-CHIPPENDALE MAHOGANY SETTEE, CIRCA 1735. IN THE STYLE OF KENT. COVERED IN PETIT-POINT PANELS WITH GROS-POINT SURROUND. FROM THE COLLECTION OF SIR JOHN H. WARD, BT.

No. VII. SETTEE AT THE VICTORIA AND ALBERT MUSEUM

at Nostell, Harewood, and, probably, at Badminton and Bowood—these are historical facts.

But the entry in the burial register of St Martin's-in-the-Fields of 1779 refers to our Thomas Chippendale as "probably" although "Chippendale" was by no means an uncommon name at the date. The entry may be one of the marriage entry of 1753 in the register of St George's Chapel, Mayfair, but as letters of administration were granted to his widow, Elizabeth, in 1779, he must have married twice.

It is also said that the family came from Worcester, and, as Miss Constance Simon states, in her admirable *English Furniture Designers of*

the Eighteenth Century, was "of considerable fortune." But no positive records are available. The Chippendale pedigree for the time seems to

Kateshill, on which this story rests, is a pure myth. We know nothing of Chippendale before 1754, and very little of his style before the publication of the first edition of the *Director* in 1754. That the *Director* designs are no reliable criterion of his work is unquestionable. We know he used the ball and claw foot, although this is avoided in every one of the *Director* chair designs. He popularised, if he did not introduce, the so-called "French" manner, and he was certainly the pioneer of the straight leg, either plain, moulded, or fretted, in chairs or tables. He naturalised the "Gothick" taste of his day, and made much of very unpromising material in his Gothic designs.

The settee and one of the set of six mahogany chairs from Dudley House, shown in Nos. i. and ii., are unquestionably pre-*Director*, and may

and the settee. The latter has the ... on the ends of the arms, making the arm and its support.

No. VIII. MAHOGANY DESSERT-TABLE WITH SHOE-PIECE AND FLUTED LEGS, IN THE EARLY "DIRECTOR" MANNER. THE DRAWER-FRONTS ARE VENEERED WITH CURL MAHOGANY.

therefore be called pre-Chippendale. The interlaced back was a favourite device even before the hooped back was supplanted by the "Cupid's bow" top rail, and this interlacing of back splats was carried to an extravagant limit, as in the chair in No. iii. The first two examples show the cabochon-and-leaf ornament on the front legs, as described in the previous article of this series. The fashion of finishing the junction of the top rail with the outer uprights of the back in bold spiral whorls will be noticed, in its decline, in these two chairs.

The extraordinarily fine set, consisting of twelve singles, two arms, and one settee, shown in Nos. iv. to vi., are from the same date. It is from this type that Chippendale evolved his later French models; but this set, in spite of the scrolled French foot, cannot be later than 1745, as chairs of this quality, with their fine coverings of petit-point panels with gros-point surround, would represent the height of a fashion, and the carved seat-rail, centring in a carved shell flanked by the French lattice-work carving, is not found after 1745-50.

The velvet covering to the front [illegible] over a reversed cabriole shell is also an early

The mahogany dressing table, of kneehole pedestal type, with its central shell cupboard well

No. IX.—CHAIR WITH EXPERIMENTAL SCARF LEG IN CHIPPENDALE'S BELATED MANNER. ONE OF A SET

No. X.—ANOTHER EXAMPLE OF A SQUARE FLUTED CHAIR IN CHIPPENDALE'S BELATED STYLE

detail. The arm supports are the latest characteristic, and these are in the full fashion of 1745. The needlework, although freely adapted from French sources, is unmistakably English, both in design and execution. This important set came from Barlow Hall, near Manchester, the seat of Sir William Cunliffe Brooks.

No. vii. is a very pretty settee in the late French manner of Chippendale (*circa* 1770), and is illustrated here to show the differences between this style and that of the three examples previously shown. The spiral foot here is more tamely executed; the wood of the leg contains it without extra thicknessing up, and although the knee has the cabochon ornament, its treatment, together with the scrolled ear-pieces, is much later than the chair legs of the 1740 period.

recessed, is in the early *Directoire* manner (No. viii.). The moulded bracket foot—as distinct from the bracketed square plinth—enjoyed a popularity from 1745 to 1755, but it was found that this type became very clumsy when designed either for a chamfered corner or a break-front, and was afterwards abandoned in favour of the cut-out square base.

Originally, these tables had the top drawer fitted with compartments and boxes for powder, patches, and toilet implements, with a hinged and strutted glass, of small size, in the centre; but, after about 1760, the pivoted mirror on a cheval stand came into vogue, when many of these top drawers had their fittings wholly or partially removed.

The Chippendale school, which includes Ince,

Lock, Manwaring, and possibly Matthias Darly, was responsible for the introduction of the simple square or triangular section leg, without taper, attention, everything must depend upon such nice proportions; but it is not every designer who has the necessary accuracy of eye and refinement

No. XL.—MAHOGANY TUMBLER BOOK-TABLE WITH OCTAGONAL LEGS

either quite plain, or ornamented with vertical moulding of similar section to the Ionic volute, or with cut-through or applied frets. It is instructive to notice, in the design books of the middle eighteenth century, how sense of proportion disappears with over-elaboration, and returns again with extreme simplicity. In the *Director* there are several designs for side tables, perfectly plain, which are ideal in accurate proportioning of friezes, legs, and top. The same design, executed without thought and care in this respect, would result only in a very ugly kitchen table, made in hardwood! It is, of course, quite obvious that with no details of shaping or ornament to distract of taste which the originator of these plates must have possessed. Whether the author were Thomas Chippendale or that eccentric genius Matthias Darly it is not the place here to discuss. Certainly the evidences of common authorship in many of the plates alleged to be the creation of Ince, Lock, and Chippendale is, to say the least, very suggestive.

No. ix. is a chair which shows this square-leg manner fully enriched—perhaps somewhat over-elaborated. Originally of a set of six, Sir Ernest Cunard bought two, and Sir John Ward has the other four. The covering is a petit-point of very fine cross- and tent-stitch, in imitation of Soho tapestry.

The subjects are conventional, the device of the back of the chair representing the "Lyre-case of Mercury." The seat and back are covered with a

NO. XII.—A FINE EXAMPLE OF CHIPPENDALE "SILVER" TABLE, WITH CLOSELY CUT FRET-WORK IN THE FULL CHIPPENDALE MANNER. A THOROUGHLY EXPENSIVE AND DELICATE PIECE OF CABINET WORK, REMARKABLE FOR THE [illegible] DUE TO THE FRETS BEING CUT FROM LAMINATED VENEERS

bold and rich pattern formed by lozenge-shaped and round bosses. The frames are in hard mahogany, enriched with carved and applied frets. That the set originally included a settee is probable, although it is difficult to design satisfactory arms to this type of chair.

No. x. shows the attempt made with only qualified success, although the problem is simplified by the solid stuffing of the seat and the open fretted back. In both these chairs the front legs are built up on an L section plan.

No. xi. is a Pembroke table in the same manner, the flaps with rule-joints, and the legs of octagonal section. These pieces were known as book tables at the date when they were made, possibly to hold the very few reference books which were available in *circa* 1760.

No. xii. is a fine and elaborate "silver" table, from Sir Maurice Bromley Wilson's sale at Dalham Tower, Westmorland. It is a good example of the possibilities in the way of laminating and bending closely cut fret-work, where the initial strain has to be maintained without the frets breaking or the lamination "springing." Mahogany of straight grain and mild texture is indispensable in the making of these tables.

Nos. xiii. and xiv. are two examples of the many finely carved and gilt Chippendale mirrors which adorn the walls in the Boudoir and the Drawing Rooms. No. xiv. is a choice specimen of Chippendale's Rococo or flamboyant French manner. It hangs above the mantelpiece in the Boudoir. Reflected in the glass is one of the fine crystal lustres.

No. xv. is a mahogany pagoda cabinet of this middle Chippendale period, the square legs moulded and joined to the framing with fret-cut angle brackets of conventional design. Some

MR. B. FINDS PAMELA WRITING
BY JOSEPH HIGHMORE
In the National Gallery

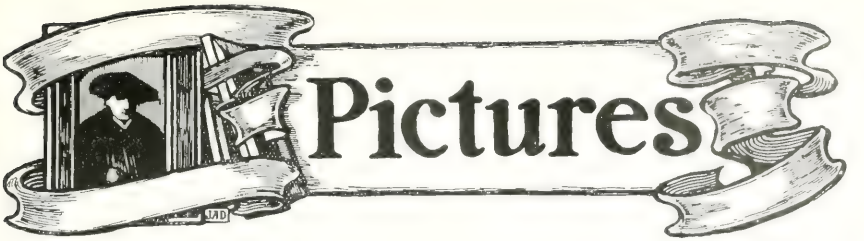
No. XIII.

No. XIV.

very fine examples of the coloured Chinese pottery and porcelain in which Dudley House is so rich.

can be seen in this cabinet from Lady Ward's boudoir.

No. XV. MAHOGANY FAÇADED CABINET OF THE MIDDLE CHIPPENDALE PERIOD THIS CABINET CONTAINS A FINE SUIT OF CHINESE COLOURED PORCELAIN



Old Crome*

Reviewed by C. Reginald Grundy

The centenary of the death of John Crome finds his work holding a relatively higher position in the estimation of cultivated critics than at any previous time. Instead of being classed merely as a realistic tree-painter, he is now bracketed with Constable and Turner as one of the originators of modern English, and consequently of modern European, landscape painting; for it was the return of English artists to nature at the beginning of the nineteenth century that decided the future trend of landscape painting.

Our debt to this great and still imperfectly appreciated artist is aptly expressed by Mr. Collins Baker in a large and handsomely mounted volume, prefaced by an able introduction from the pen of Mr. Holmes. The writer has earned the gratitude of critics and collectors by wisely concentrating his attention on the painter and his art rather than on the lay career of the relatively humble Norwich householder. An adequate biography of Crome is given, but the bulk of the book is occupied with a consideration of his development as an artist, his creed and place in art, the work of his imitators and followers, and extended lists of the pictures by him that have been either placed on public exhibition or passed through the auction-room. This last section has been handled with unusual boldness and fullness. The lists of pictures are carefully tabulated and arranged in chronological order, and are accompanied by a full *catalogue raisonné* and an index of owners, so that the reference to individual items is easy and instantaneous. What is even

* *Old Crome*, by C. H. Collins Baker. Methuen & Co., Ltd. £5 5s. net.

YARMOUTH HARBOUR BY OLD CROME

of greater importance is Mr. Baker's refusal to accept [illegible] descriptions [illegible] extraordinary [illegible] the contagion [illegible] of the [illegible] with them [illegible] I [illegible] to [illegible] deny [illegible] [illegible] attempt [illegible] [illegible] part of the [illegible] [illegible] the hope [illegible] what a wide [illegible] recorded [illegible] that [illegible] to be [illegible] [illegible] to [illegible] [illegible] [illegible] [illegible] hesitate to stigmatise it [illegible] [illegible] Among the [illegible] [illegible] [illegible] [illegible] is one that [illegible] [illegible] guineas under the hammer, and several which have sold for £500 and upwards.

[illegible] [illegible] [illegible] [illegible]

This matter is an important one for the collector, for the spurious works attributed to Crome in the minor sale-rooms and picture-dealers' premises far outnumber the genuine specimens. As Mr. Holmes puts it in his preface: "There are two Cromes. One is the founder of the Norwich school, the creator of *Mousehold Heath* and a rather limited number of smaller masterpieces. The other is the *Old Crome* (sometimes spelt with an *h*) of sale-room catalogues, a many-headed monster who has engulfed in his fraudulent carcase a whole host of forgotten—and deservedly forgotten—relatives, pupils, and forgers of the real man." These false "Cromes" may be divided into three categories, viz., (1) works of high quality by contemporary artists of standing; (2) works by pupils and followers; and (3) fakes. In the first category may be placed pictures by Stark, Vincent, and, in a lesser degree, Cotman, painted in the Crome manner, and showing such skilful technique that it is almost impossible to discriminate between them and the genuine productions of the master. Mr. Baker states that crucial distinctions are to be found in Crome's superior knowledge of tree anatomy," his advanced perception of aerial recession and fusion," and "the ease and economy of his handling." These qualities are all more or less deficient in the best of Crome's imitators, though Stark and Vincent run him close in some of their work; but their finest productions, in which they have developed their own individualities, are more unlike Crome's in style than their early and immature pictures. Cotman only resembles Crome in a few of his pictures, speedily breaking away from what may be called the orthodox Norwich traditions. A more dangerous imitator, because he followed in his father's footsteps without striving to break away, is John Berney Crome, but he is altogether a lesser artist. Mr. Baker points out that he, as well as Vincent and Stark, used positive notes of blue in their work, as representing distant atmosphere, whereas Crome's colour was more subtle and silvery.

Most of these distinctions are exaggerated in the work of the lesser followers and imitators of Crome, of whom Mr. Baker gives a lengthy list, with some notes of their characteristics

John Berney Crome is perhaps the most important, for though not so able as either Stark or Vincent, and still more inferior to Cotman, unlike them, he never developed an independent style of his own, and his best work always remains more or less reminiscent of that of his father. Mr. Baker suggests that he finished such of Old Crome's pictures and sketches as were left uncompleted at the latter's death, and thus provided a plentiful source of perplexity to future generations of critics. He acted apparently in good faith, as did also Hodgson, whose works, "deliberately based on Crome's technique," are now often ascribed to the master. Hodgson's "lack of draughtsmanship and science," however, convert them into mere parodies, and they may be recognised "by the curious clotted consistency of the heavily-loaded paint, in sky as well as plaster cottages and brick walls," and various other mannerisms. J. J. Cotman, R. and J. S. Ladbrooke, and S. D. Colkett, are among the other artists who, without conscious intention of forging Crome's work, frequently produced pictures that are now passed off as his. Besides these legitimate painters, there were a number of men who made conscious forgeries. Mr. Baker stigmatises Stannard, R. Paul, Short, and Wigger as being among the culprits, who worked in the period immediately succeeding Crome's death, and they have [illegible] imitators of a later date. At [illegible] several factories at which old pictures [illegible] in quality but [illegible] are carefully [illegible] and repainted, [illegible] nine Cromes, Starks, or Vincents. They may be easily detected, apart from other defects, by the new [illegible] superimposed over the cracks which appear on the surface of the old pigment.

There is no doubt [illegible] that Crome's position as an artist has been greatly compromised by the host of inferior works which have been credited to him without warrant, and Mr. Baker may be heartily congratulated on his spirited effort to rid the master of this nimbus. Even yet the acquaintance of the metropolis with his work is only partial. Unlike practically all other great English painters, Crome was a provincial, and remained one. His pictures were rarely seen in London, and still more rarely sold there. His reputation was local and when after his death, the metropolis presently discovered him, the demand for his work was largely satisfied by school and spurious pictures, many of them still hanging in private and even public collections, to the discredit of his memory. These apocryphal works have caused Crome to be regarded in many quarters merely as a tree-painter, virile but heavy handled, and distinguishable from other

FOREST TREES — BY OLD CROME (?) — VICTORIA AND ALBERT MUSEUM

in his themes. Thus his pictures, though they told much, were never busy or overcrowded, but always large and serene in feeling. As yet, he has scarcely come into his own, and it is probable that in a few years' time his genuine pictures will have greatly appreciated in value.

Mr. Baker's book may be regarded as the most valuable work on the artist yet published, for it deals especially with those points on which collectors and students desire information, and deals with them in a clear, concise, and interesting manner. The facts it contains are brought well up to date, and there are few errors or omissions. The most important of the latter is the absence of practically all reference to Crome's work as an etcher. In this medium, it is true that he attained a much lower degree of proficiency than as a painter, but his etchings are nevertheless interesting, and deserve something more than a casual allusion to them. Another failing for a work of this importance is the absence of an index.

In the singularly full list of Crome exhibits, the only omission that one notes is Mrs. F. C. K. Fleichmann's *Woodland Scene*, shown at Agnew's in 1915. A very minor error is the claim that the Norwich Society of Artists, which held its earliest exhibition in 1805, "was the first provincial exhibition society in England." This distinction belongs to the Society of Artists in Liverpool, which held an exhibition in 1774.

ing of light and atmosphere, anticipated many of the discoveries of the moderns. Bracketed as he is with Turner and Constable as one of the pioneers of modern landscape painting, in some respects he is greater than either. His work is more serene and simple, without the flamboyance that characterises many of the former's pictures, or the unrestfulness that sometimes results from the latter's efforts to reproduce transient effects of cloud and sunshine. Though not a great colourist in the orthodox sense of the term, never striving for brilliant chromatic arrangements or contrasts, and sedulously imitating the local tints of the natural objects he painted, yet his colour is always true in tone, and beautiful by reason of its restraint and serenity. From Wilson's pictures, and those of some of the Dutch masters, he had opportunity to study, he learnt the art of composition, and was thus enabled to give a detailed observation of nature without weakening the effect of the main masses

Pottery and Porcelain

Peruvian Polychrome Ware

By J. W. Overend

POTTERY WARE of any description is always allied to the country and area where it has been made, and the recent discovery from the ancient graves at Nazca, in Peru, fully bears out this. Conditions and local feelings always factorise the decoration, and, speaking generally, the history of a nation is often writ and portrayed on its pottery ware.

The pieces shown in the illustrations have been excavated from graves in an ancient cemetery at Nazca, which lies about 220 miles to the south of Lima, and fifty miles inland from the Pacific coast. The region is extremely hot and dry, typical of the geographical situation of the district, the soil being mostly of a sandy nature, strongly impregnated with nitre. The graves mentioned are usually from six to ten feet deep in the sand.

These people in the far south-west of South America had a custom similar, not only to that of the Egyptians and other ancient races, but also to that of the Chinese of to-day: *e.g.*, when a Chinaman dies in China, presents of the highest order are bestowed on the graves of the dead; and not only that, but on the anniversary of the death a good square meal with many sweetmeats is provided at the grave for the soul of the departed to partake of. The ancient Peruvians followed the same style, and the reason for the find of this marvellous collection of old Peru ware is that the pieces were one day presented to the dead and left in the graves, for they made a speciality of presenting the choicest pieces of pottery and gold ornaments which they could afford. The nitrous character of the sand, into which moisture very rarely finds its way, has helped to preserve this ware in the most beautiful colouring for thousands of years, and it is as beautiful to-day as when these South American potters produced the pieces.

In these pieces it is noticeable how often the

No. I.—WATER VESSEL IN HUMAN FORM, DECORATED WITH COCA LEAVES, KAWFISH, HERRINGS, ETC. NAZCA WARE

No. II.—WATER VESSEL WITH FIGURES WEARING MASKS. NAZCA WARE

No. III

being, I regret, has been sacrificed to the decoration, in the most grotesque style, and even though probably in accordance with a definite artistic standpoint at the time, at that day saw it but certainly, in some cases, with a view towards caricature. Along with the human form have been used birds and fish of quaint and simplified character. They are combined collectively to give an effect of varied richness.

The collection has a human attraction, in that it amply illustrates a classical article which played an important part in the life and could be used for household purposes, utility dictated the formations.

No. IV

These interesting pieces have been purchased and presented to the American Museum of Natural History, New York, by Mr. D. Juilliard.

The piece of Nazca ware No. I is a water vessel fashioned in human form, of rather stout body in proportion to the head, the facial expression being of a Sphinx-like form; whilst the decoration on this piece is very astounding: a conglomeration of crawfish, herrings, and cocoa leaves, showing clearly that those who made them took their designs from their own particular and peculiar environments, and what they actually

THE COTTAGE DOOR
BY L. GAUCAIN
MEZR. R. WESTALL

The CONNOISSEUR

No. V. [illegible]

No. VI. [illegible]

came in contact with daily. Truly this form of production was the primitive natural. The piece is of various colours, and the profile of the arm is traced in a path-like manner over the body. It may be mentioned that the cocoa leaf is from a small shrub, and a powerful tonic. The curvature of the handle should be noted, as it was made to be of service and easy to take hold of and handle.

No. ii. is of a very grotesque appearance, and had not the vessel got two very stumpy feet, it would be difficult to determine the top of the design. It shows an individual wearing a mask, in a variegated combination of colours, bordering on the Majorca ware made by the Persian and Arabian potters.

No. iii. is a water vessel, with the human figure again used in the decoration, the proportion being secondary to the outline. Again cocoa leaves are used, and the mouth, eyes, and other details traced in a markedly primitive manner. The vessel is of spherical shape, of an egg-like appearance, and is so balanced that it maintains its position. A nearly similar specimen is given in No. viii.

Another form of water vessel is illustrated in No. iv., in this case without a handle, and approaching in a way our Toby jugs when viewed from the front. The face on this is certainly much more akin to the human; there is some reality about the eyes; but still there are the fork-like fingers, the outline being in oblong fashion, and again holding the cocoa leaves. There must have been in those days some charm in the possession of these particular leaves, specially recommending them to the potter's attention.

One of the finest examples is found [illegible] a gourd vessel (No. v.). From an artistic standpoint, the result is ingenuous, and the craftsmanship clever. One must remember that these ancient potters had not our modern tools; that the work was mostly of an individualistic nature; that the maker fashioned as the objects appealed to him. Hence no two pieces would be alike, and exact repetition would be unknown. The competitive commercial spirit had not been [illegible]

it was purely the day of the individualist.

No. vi possesses the characteristic looped spout-handle found in so many Peruvian examples of this variety. It is a corn-god vessel with three faces, a kind of three in one, the body being a decorationedaccountlikecovering. It is a natural and felicitous composition, inspired by the natural resources of the area in which its maker moved.

No. vii. Whatever has been remarked about previous jars, this water vessel is perhaps the most grotesque of all the series, decorated as it is with conventionalised hummingbirds supposed to be sipping honey from a six-pointed flower. As an "essay in simplification," the pattern should appeal to

No. IX

the youngerthan of the present time.

Nos. viii. to xv. are further examples of this decorative Peruvian ware not quite yet beautiful.

No. xi. gives three modelled and slightly coloured specimens. It is articles from this class of the old Peruvian ware which are most commonly found on the British market. Their forms, largely inspired by secular subjects, favour the representation of costume and jewellery. The water vessel on the right possesses the handle characteristic of so many Peruvian utensils.

The whole series is of a remarkable and interesting nature, and is happily housed.

These are the relics of a vanished civilisation, and it is

No. X

No. XI [illegible]

No. XII [illegible]

No. XIII [illegible]

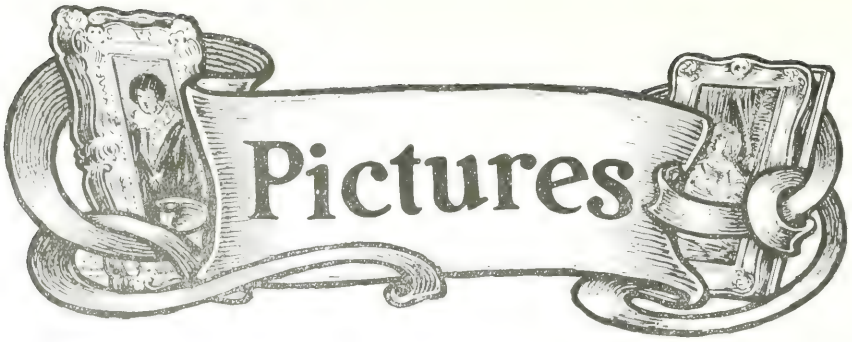
instructive to know that the wave-scroll so typical in Greek work is also a favourite element in Peruvian ornament. It illustrates a relationship of singular development of similar ideas and aspect of form among peoples so remote from each other as the Greeks and the Peruvians. The only conclusion one can draw is that human minds in their developing stages have been much the same the world over. So these works of the old potters illustrate the fact by the shape, style, and decoration on the vessels which they made in such vast quantities.

No. XIV. [illegible] WITH MYTHOLOGICAL [illegible]

In their faithful reflection of the home life of the people they are not only by its religious beliefs but also by a comprehensive, if primitively expressed, desire to record the most humble incidents of its environment. Cryptic as some of the designs may appear to us, it should be borne in mind that every passage possesses its own special significance, the identification of which tends measurably to recover the forgotten history of a nation of decorative craftsmen.

Illustrations by permission of the American Museum of Natural History, New York

No. XV. [illegible] AND HUMAN FACE



Some Aspects of the Art of Goya — Part III. Los Caprichos

By Selwyn Brinton, M.A.

In the two former of these articles we [illegible] Francisco Goya, the portrait painter to the Spanish Court at the end of the 18th and beginning of the 19th centuries, and we saw that he was specially qualified for this work by his sympathetic appreciation of the character of his sitters, and by his power of rendering the texture of their rich costumes and jewels. We have now to consider him under a totally different aspect—an aspect which is entirely his own, in which he appears before us as an original genius, and in which he completely dominates his surroundings, completely, without [illegible] influenced by any outside [illegible] The transformation [illegible] so sudden, the transformation so complete that at [illegible] first sight it would seem as though there were two Goyas, the one [illegible] the end of the eighteenth century, whom we have already studied; the other closer to the nineteenth century who is now to be [illegible]. This [illegible] of the painter's identity, which is so definite, so uncompromising, may be fully traced in his work. Proceeding, as it does, from an [illegible]

[illegible] at Seville.

Between the two periods are in the Academia de San Fernando at Madrid [illegible] two earlier paintings which are remarkable as forming a link between the two distinctive phases of Goya's [illegible]. These pictures are the "Burial of Sardanapalus" and "The Colossus," which we have studied; this sunny illustrator of southern life, this brilliant portraitist of Bourbon princes and effete Spanish aristocrats, these were [illegible] almost unknown to himself, another being who wanted

the fatal moment of time to reveal himself profoundly.

The two paintings referred to are found, with many more Goya portraits, within the first floor rooms of that Academia de San Fernando of which Goya himself had been for many years Director. These paintings, with that portrait of the poet Moratin already illustrated, were given to the Academia by Don Manuel Garcia de la Prada, a personal friend both of Goya and Moratin. They represent *El entierro de la sardina*, carnival at Madrid; *Corrida de toros en una plaza*, bull-fight; *Un auto de la Inquisicion*, a trial under the Inquisition; *Los disciplinantes*, Inquisition victims being publicly flogged; and *Una casa de locos*, madhouse. These are small paintings, reflecting exactly the dress and manners of the time, but generalised with great depth of observation, which is apparent even in the carnival scene and the bull-fight, but still more in the three others.

An expression, used frequently by Goya himself, throws a light on his psychological outlook in these and other paintings. This expression is *hacer observacion*, to observe closely, that is to say, to study the type of character, the movement, the actual lighting and relations of tone, and the whole life of the scene, before thus generalising it. To the period belongs a portrait by Goya in the Bowes Museum, Barnard Castle, now exhibited in our National Gallery; and the terrible scene of *La Inmolation* at Madrid.

I have already mentioned the intimate relations between the artist and the beautiful and brilliant Duquesa de Alba. An interesting painting of the year 1793 represents Goya himself in conversation with the Duquesa. Attended closely of the Revolution period and isolated, scarcely his years—for he was then forty-seven—he seems to be eloquently pleading his cause with the capricious beauty, who points with the other hand to an approaching storm.

That storm was not long in coming. "In 1793," says Mr Stokes in his *Francisco Goya*, "Queen Maria Luisa determined to deal with her rival without mercy. That this outburst of vengeance was due to Doña Maria Theresa's patronage of Goya is hardly credible, though the artist was on the friendliest terms with the Queen. The Duchess was banished to her estates in Andalusia. There was no appeal. Maybe she accepted her fate with resignation, for according

[illegible]

[illegible]

copyplate, and which left Madrid, Francisco Goya accompanied her. The same writer refers to the story that "whilst accompanying the Duchess of Alba to San Lucar, the coach collapsed on some lonely spot. Despoja Perros, which said was the explanation. Goya impulsive with strength and energy, set to the part of a blacksmith. A tire was improvised and the hunt continued straight. Overheating himself, a chill followed, [illegible] the great calamity overshadowing the remainder of his life," and the writer adds that the story is corroborated by letters of Goya's son.

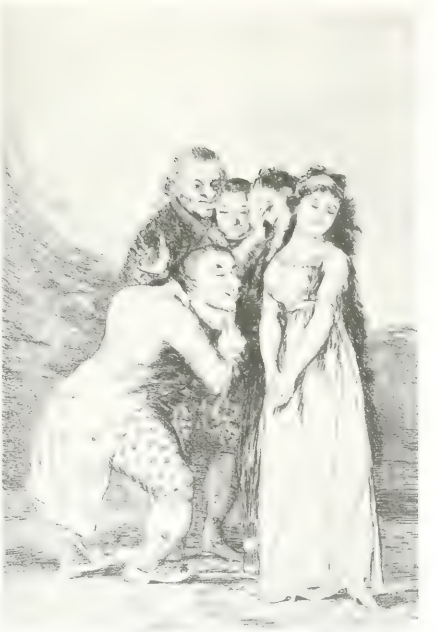
What is more certain is that this period of 1792-3 marks a complete break in the artist's life, when the great calamity here referred to, of almost complete deafness, fell upon him; when, close upon the age of fifty, his health broke down, and he obtained leave from the King (the document in the palace archives still [illegible] to Andalusia to recover his health.

During this year [illegible] the *Caprichos*, a series of some eighty plates, which must have covered several years in their creation, take their beginning. Christian Brinton, in a brilliant little study on *Goya and certain Goyas*, the latest, writes: "Although usually dated 1799-8, when early proofs were delivered to subscribers, the *Caprichos* must have been begun at least three or four years previously," and Señor de Beruete, in his latest publication on *Goya Grabador*, mentions these years between 1792 and 1798, the period of the artist's failing health, as precisely the one in which the *caprichos* took shape.

Disenchanted with life and with men, well suspect with love, ill at ease in a mind and body unequal to fixing his hand on the commonplace strain of portrait commissions in a busy capital, he "trifled, pencil in hand, over his sketch-book," setting down every fancy which crossed his tormented soul. These were the *caprichos*—the caprices, the fancies of his brain; and many of the actual drawings remain, in the basement of the Prado Museum at Madrid, or on the walls of the Bibliotecas in that city.

Then he took up again the etching needle, which he had already used in a few unimportant religious subjects and in his earlier studies, already mentioned, from the paintings of Velazquez; and in his skilled hand this became now the medium for that marvellous series of satires -

PAMELA IS MARRIED
BY JOSEPH HIGHMORE
In the National Gallery



WHAT A SWEEP!

CAPRICHOS (NO. 43)

mordant, unsparing, pitiless in their analysis of Spanish contemporary social life which soon carried his fame far beyond his own land.

There is no effort in these etchings at precision of drawing. What is aimed at here, and always found in his character, movement, "the reconstruction of the memorised vision"; and this is where, as he himself tells us, his faculty of observation, of memorising the actual fact, is of enormous value and help. But far beyond even this, he awakes in us a whole world of ideas; he arouses our thought, arrests and holds captive our attention, and even when he cannot always give us the answer to his inquieting suggestion, "it is certain"—as has been well said by Señor de Beruete—"that only definite creations possess this supreme virtue of evoking ideas, and stirring and setting in motion our thought."

His whole series of these *Caprices* are, in fact, a terrible and scathing indictment of this Bourbon Spain of the Rococo. "He cares no more," writes Mather in his brilliant little study of the artist, which it is my pride to have edited and translated myself in my Langham series, "to show in his paintings how beautiful that old world was, even when it seemed worm-eaten and rotten with decay; instead of this, his art now holds up the mirror to its face in derision, and reflects its own frightful image. . . . Out of all the vices, all the scandals of the age, he piles up a hecatomb of caricature that is as appalling as it is laughable. . . . The halo of kingship . . . the people's madonna, . . . the learning of the Church intended to blind the people's eyes. . . . Even if at first he had only used the etching needle to complete those copies from Velazquez, now it turned in his hand into the poisoned dart with which he hit every mark at which he aimed. He drew those plates which made him famous throughout the world even before it had learned to know and prize him as a painter . . . those plates in which he . . . down all his . . . and contempt of the . . . around him, all the hope and sorrow that dwelt in his soul."

Los Caprichos . . . volume of one . . . brilliant engravings, in which it is difficult not to see, with Dr. Mather whom I have just quoted, a bitter, an almost savage indictment of the society in which the artist was then living. The Revolution was already at that very time becoming an accomplished fact in France; and it is not difficult to discern in these marvellous prints in which way the artist's own sympathies were tending. In these plates, destined for his own country, and for all mankind, "he points their way to freedom . . . he shakes the foundations of all existing formulæ." No class, no profession, no institution escapes his scathing criticism. The Church, all-powerful then in Spain, and indeed scarcely less so to-day, is his special target—and his art rarely counts a miss.

Here he shows us . . . ("What a tailor can do")—"devout women and pious Tartuffes" on their knees before a scarecrow, while hobgoblins ride through the air; there, "*Duendecitos*"—greedy priests and begging monks with huge grasping hands and open mouths; or other monks—"*Estan calientes*"—burning their mouths in gobbling their food; or, again, others carousing in a cellar, with a shrouded devilish form behind urging them on, and the watchword, "No one has seen us." . . . (see illustration) . . . and nothing can exceed the brutal stupidity, the coarse greed of these figures.

Even the dreaded Inquisition has not escaped the daring comment of this Harlequin of the brush and graving tool. There is no doubt that Goya sincerely and cordially detested the Inquisition. It probably symbolised to him all that ignorant, stupidly cruel intolerance and

CAPRICHOS (NO. 61)

superstition against which his whole soul was in revolt, comes still more [illegible] in his plates.

In other plates we see an Inquisition victim, a poor woman, stripped naked to the waist and riding [illegible] on her back [illegible], [illegible] with [illegible]. Two mounted soldiers guard her with drawn sabres, but cannot quite keep off the crowd which surges round on its way to the terrible public execution. The same theme appears in another form in "Aquellos polvos": a poor creature in [illegible] wearing the same painted [illegible] cap [illegible] hearing the sentence read, seated on a platform in the most tragic attitude of [illegible] and hopeless despair.

There is no exaggeration in these plates. They are simply a truthful and accurate statement of observed fact; but probably no record by the pen, brush, or pencil in the world's history has given with fewer and more merciless truth these [illegible] efforts of superstition to degrade and crush the free human spirit, before the oncoming [illegible] that made that at least for the future [illegible] impossible.

Past the [illegible] scenes of these *Caprichos*, Goya attacks, no less directly, the society of his day. Woman [illegible] of pleasure and [illegible] in [illegible] himself [illegible] willing victim. In his comment on the plate "*Tal para cual*" [illegible] Goya gives his own view of the dandy and his companion [illegible]: "When men are perverse the women will be the same; the vices of both come from bad training."

The same model of this plate reappears in "*Dios la perdona*", where [illegible] to the smartly dressed [illegible] on the Prado, the beggar-woman to whom she refuses alms cries, "God forgive her!" [illegible] her mother.

In one plate "*Ya van desplumados*" two girls [illegible] with their brooms sweeping out the [illegible] little half-fledged chicks, and Goya's own comment is that "if they are plucked already, out with them; others will soon come in their place." Nor is his verdict on society marriages more favourable. In "*El si pronuncian*" a young girl with clenched hands and downcast eyes is being handed over by her family to a repulsive [illegible] hunchback, whose [illegible] will [illegible]. In "*El [illegible]*" she goes a willing victim to the altar but keeps one face mask for the world, another, far less attractive, for

her too confident bridegroom. In "*Modo Nuevo*" we see two girls out on a winter night, with their skirts blown over their heads by the fierce winds of central Spain; and Goya tells us, "this is what gadding girls expose themselves to when they cannot stay at home." In another plate, *Por que fue sensible*, a beautiful girl sits in despair in a dimly lighted prison. The technique of these plates is marvellous in its freedom and security. Often the artist enriches his engraving by mingling pure line with aquatint.

Goya has given us his opinion of the Church's attitude to divorce law in a plate of terrible power. *No hay quien nos desate?* ("Will no one free us?") shows us a strong man and lovely young woman, their waists corded together, struggling desperately, but vainly, to be free, the while a horrible bird, like a spectacled owl, glares down on their torment and holds them with his claws. Nor does the medical profession fare much better in the plate of a grave ass sitting beside the dying man, and putting to himself the question, "O what this should be that *Duerme mal enfermo*." "A excellent doctor," adds Goya, "thoughtful, dehumanized." What more do you want?" It has been sought by many writers to find allusion in these satires to persons of the Spanish court in the plate just mentioned, for instance, and the series of human donkeys which precede and follow it, to the power of Godoy in Spain; in *Hasta la Muerte* to the unfortunate coquetry of the Duchess de Benavente to *Ysela quema la cara*, to Charles IV.; in *Mala Noche*, to the nocturnal adventures of his queen. But where the human actuality is so true, so profound, we need not search for such individual application, which the artist himself does not confirm.

Only one figure in these plates does unmistakably haunt the artist in his tormented

THE SLEEP OF REASON BRINGS FORTH MONSTERS
CAPRICHOS (NO. 43)

love, the ideal of his full manhood and completed genius, come into his life; and this, too, turned to lies and folly, to Dead Sea fruit, to dust and ashes. Is it permitted us to read this tragedy [illegible]

Then from this world of fact he turns to a yet [illegible] which must be his, has fallen prone, as if asleep, over his work-table. But here "the sleep of reason brings forth monsters" (*El sueño de la razon produce monstruos*). For horrible night-birds crowd round the sleeper with [illegible] And with this nightmare we enter the world of Goya's creation, fantastic, fascinating [illegible] We are present at strange mystic rites of initiation, where terrible [illegible] taken. We see naked witches, [illegible] older pilots, riding the [illegible] the traditional broomstick, or bearing [illegible] human sacrifice to a winged wizard through the midnight air.

Here, then, we take our leave of Goya; and in so doing I must acknowledge my debt both to the authorities of the Biblioteca at Madrid, who gave me every facility for studying these marvellous prints and drawings, and to Captain Cook, who kindly placed at my disposal a volume of the *Caprichos*, which was in the hands of his family while Goya was still living.

NOTES & QUERIES

[illegible] Editor will be glad to receive communications for this department on subjects of general interest. Correspondents

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UNIDENTIFIED PAINTING (No. 302)

SIR,—I shall be glad of any information which will lead to the full identification of this picture, both as to artist and date, and any points of interest. There is no indication of any signature or inscription on the back of the panel, or on the handsome carved and gilt frame, which may probably be contemporary. The frame measures 20 in. by 15½ in. and in the upper part, where there is a group of three cupids in high relief, its depth is 2½ in. The glass front is secured to the frame proper. The panel, the only part represented in the illustration, measures 14¾ in. by 22¾ in. (including arched top), and the panel [illegible]

H. S. GODDARD.

UNIDENTIFIED PORTRAIT (No. 303)

SIR,—I should be pleased if you will include this *Portrait of a Lady*, attributed to Sir Godfrey Kneller, amongst the unidentified pictures, in the [illegible]

reader may identify it. It was purchased in North Staffordshire, but I do not know where it originally came from. J. H.

UNIDENTIFIED PAINTING (No. 304)

SIR,—My father bought this old oil painting about fifty years ago in Canada. It is 9 in. by 8½ in., and is painted on a slate panel. My sons [illegible] to get the panel examined, and I should like it published in The Connoisseur in the hope that the artist may be found. JOHN A. GRAHAM.

UNIDENTIFIED PORTRAIT (No. 305)

SIR,—I enclosed please find a photograph of a picture once bought in Paris. I should be much obliged if I could get this picture identified through [illegible] Hassell, Albert Copenhagen.

SIR HENRY MORGAN (No. 306)

SIR,—I enclosed please find photograph of the "old-master" portrait-painting of "Sir Henry Morgan

the prince of buccaneers, who was the hero of a hundred fights on the Spanish Main, from whence he completely harassed and dispersed the Spaniards in the seventeenth century, thereby forcing the first wedge into the door which opened, eventually, to lead to American freedom and independence.

Sir Henry was subsequently appointed Judge Admiral and Commander-in-Chief of all His Majesty's Ships and Forces in the West Indies. He was also knighted by Charles II. at Whitehall, and presented with the Royal Portrait set in diamonds.

(393) UNIDENTIFIED PORTRAIT

The picture is a purely portrait of unusual strength and colouring, wherein the rough and rugged buccaneer, who was king in all but name in the West Indies, is coiffured and costumed in regal splendour. It is now on loan to the Newport (Mon.) Museum, and was painted, probably, between the years 1655 and 1665, when the doughty warrior would be about forty-five years of age, he having been born, as has recently been proved, in or about the year 1615, and not in 1635, as is erroneously recorded by Esquemeling in *The Buccaneers of America*, a work that has been slavishly copied by other biographers. By no one of that crew it is asserted that England could have been induced to accomplish the work so boldly undertaken by Ferdinand Bol or Fabritius—but our continental friends have always been of one opinion, and that is the work of a Englishman hand.

Perhaps some of your readers might be so sufficiently interested as to endeavour to definitely establish the particular master.

It should be borne in mind that Sir Henry was at Amsterdam in 1650, and came to England in 1660, in which latter year, it is said, Rembrandt, then in dire distress and bankruptcy, also came to England and stayed at Hull, where he remained for some twelve or eighteen months, and painted the portraits of a number of English seamen of repute.

"Fidelis."

(394) UNIDENTIFIED PAINTING

NASH'S "MANSIONS."

Sir,—I should be glad if one of your readers could advise me as to where the drawings which formed the subject for Nash's well-known work, *The Mansions of Old England*, are to be found.

CHARLES J. POLITO.

UNIDENTIFIED PORTRAIT (No. 353, January, 1921).

Sir,—It should interest your correspondent to compare his

"Pamela" in the National Gallery

PAMELA was a waiting-maid with pronounced views on virtue. Her mistress, dying, confided her to her son, Mr. B., who showed no reluctance on the trust. Finding Pamela writing in her late lady's chamber, the young gentleman begins to show a more than guardianly interest. But Pamela, though a mere waiting-maid, holds, as we have said, strong views, which she is determined to live up to through thick and thin. So Mr. B. has her kidnapped and conveyed to another house, where she is kept prisoner by Mrs. Jewkes, an obese dragon, whose intervention on Mr. B.'s behalf are none too nice. The crisis of poor Pamela's trials is reached one night, when Mr. B., disguised as Nan, another waiting-maid, Mrs. Jewkes being privy thereto, enters Pamela's room. But all is well, and virtue triumphing, reforms the rake. Converted from roughness and cruelty,

PAMELA ASKS SIR JACOB SWYNFORD'S BLESSING. (By JOSEPH HIGHMORE.)

Mr. B. asks Pamela to marry him. He [illegible] which [illegible] by him. [illegible] the [illegible] of her [illegible]; she [illegible] Mr. B. [illegible] Lady Davers [illegible] Sir Jacob Swynford. [illegible] the hoax [illegible] daughter. But [illegible] really Pamela who ends the hoax by kneeling and receiving Sir Jacob's blessing. The crowned Pamela's virtue [illegible] with her telling moral tales to her children.

Twelve pictures painted by Joseph Highmore about 1740, to illustrate Richardson's book, have recently been discovered, catalogued as by a Dutch painter. Four of them have been acquired for the National Gallery and the Tate, and the remaining eight for other public galleries. The engravings from these pictures were well known, but all traces of the original pictures had been lost. To many it will be a great surprise that Hogarth was not the only master in the early eighteenth century English school who could paint genre with such charm and skill.

The twelve incidents illustrated by Highmore are as given below: the name of the gallery owning each is given in brackets. A reference is also given in each case to the volume and page in the Everyman Edition of *Pamela*, where the incident occurs.

The engravings of the [illegible] illustrated were published in 174[illegible]. Reference to them, relating Highmore's illustrations to his portraits, will be found in THE CONNOISSEUR, August [illegible].

Old Pewter or Britannia Metal?

SIR,—Those of your readers who have [illegible] the references to my book *[illegible] Pewter*, in your issues of July and September 192[illegible] and March 1921, will appreciate why I enter the field for a tourney with your trenchant [illegible] Mr. H. H. Cotterell, in regard to the displays he has given under the above banner. I cannot allow that he has vanquished "that terrible bogey, how to distinguish Old Pewter from Britannia Metal."

Among the methods of identification, he suggests "the total difference in outline and feeling of most of the Britannia metal articles," and he then enumerates certain pieces usually made of thin metal which should be treated with suspicion, while he avoids all reference to church pieces, plates, measures, tankards, candlesticks, and the number of other heavier articles, many of which will have been made of Britannia metal (unmarked), and in most cases cannot be conclusively distinguished without the aid of an analyst. As Mr. Massé says, "In our own time we can fall back on the analytical chemist."

Take, as an example, lidded whisky stoups which were in use up to fifty years ago. No pewter collection is complete without a set of these. They were made by whom? of what

JOSEPH HIGHMORE'S SERIES OF "PAMELA" PICTURES

	Title	Vol.	Page
1	Mr. B. and Pamela writing (National Gallery)	I	[illegible]
2	Mr. B. [illegible] Pamela [illegible] (Cambridge)	I	[illegible]
3	Pamela surprised by Mr. B. [illegible] (Melbourne)	I	[illegible]
4	Pamela with Mrs. Jervis [illegible] her bundles (Melbourne)	I	67
5	Pamela leaves Mr. B.'s Bedfordshire house (Cambridge) ..	I	[illegible]
6	Pamela [illegible] for letters (Cambridge)	I	[illegible]
7	Pamela in the bedroom with Mrs. Jewkes and Mr. B. (National Gallery)	I	[illegible]
8	Pamela unexpectedly meets her father. (Melbourne) ..	I	[illegible]
9	Pamela is married (National Gallery)	I	[illegible]
10	Lady Davers ill-treats Pamela (Melbourne)	I	[illegible]
11	Pamela asks Sir Jacob Swynford's blessing (National Gallery)	II	100
12	Pamela telling a nursery tale (Cambridge) ..	II	[illegible]

The Connoisseur

PAMELA IN THE LIBRARY AT HOLMES HAWKINS AND MRS. A. COSWAY, R.A. BOUGHMORE

As regards the letter from Messrs. James Dixon & Sons which appeared in THE CONNOISSEUR for March, 1918, and from which Mr. Cotterell has quoted an extract, I must point out that the following reservation:—"Our firm has been in existence something over one hundred years, and it is therefore a little difficult for us now to say for certain what our ancestors did or did not do in the history of the firm" precedes the portion he has chosen wherewith to get past my guard. That firm has made it a particular point that Britannia metal should be kept scrupulously free from lead; but this is no guarantee that other makers followed this rule, and I should like to learn how we are to know whether any likely-looking piece has no lead in its composition without disfiguring it and having a portion tested analytically.

Having made these thrusts through Mr. Cotterell's argumentative armour, I repeat that I agree with Mr. Malcolm Bell's opinion, that "the varieties merge so gradually into each other that the boundary is indefinable."

"That terrible bogey" will have a long life, long, long after we wranglers cease from troubling and we writers are at rest.

Yours faithfully,

CHARLES ROWED

DEAR SIR,—In his letter to you of March 16th, Mr. Rowed apparently overlooks the modest claim I made for my few notes on "Old Pewter or Britannia Metal" in your March number, which claim was the expression of my "*desire* to roll away *one* of the greatest stumbling-blocks" from the path of the collector of pewter, and my explicit statement in the same paragraph that I did not purpose going into the subject as a whole should

have safeguarded me from his insinuation that I avoid all reference to church pieces, etc., etc., etc.

My thoughts were concentrated on the one difficulty before me, and upon my arguments concerning which your correspondent makes no comment.

However, the whole question pivots on the goal one has set out to reach. To those who find pleasure in row after row of nineteenth-century tavern-pots, hot-water plates and such-like pieces, the Britannia metal bogey may still possess some terrors, for their periods were more or less contemporaneous, but when writing, one had in mind the collector who had passed beyond that stage, and found that the few pieces of this period which he *could* include in his collection were such that the question as to their being pewter could never arise.

From the letters I have received, I am convinced that this question is less of a trouble than it was, and if I have but succeeded so far, my pains have been abundantly rewarded. Messrs. Dixon and Sons, of Sheffield, *never did* make pewter ware, and Dixon & Son 1790 *did not exist as pewterers*: so much is assured where before it was a doubt.

Mr. Rowed accuses me of trying to "get past my guard" by quoting but part of a sentence from Messrs. Dixon's centenary souvenir. In reply, neither Mr. Rowed nor "his guard" were in my thoughts. I strove solely to set aside a more or less accepted fallacy from the path of those more or less junior collectors who collect pewter seriously and study its history. Moreover, I am convinced that I speak for Messrs. Dixon when I reiterate their statement that the inclusion of these remarks as to their connection with the pewter industry crept into their centenary souvenir by mistake.

The limitations of space which you, Sir, will desire to place on this correspondence, coupled with the lack of time at my disposal, forbid my answering all Mr. Rowed's points; suffice it to say, in conclusion, that the term "lidded whisky stoups" conveys no meaning to the mind of the average pewter collector. I cannot therefore say whether a collection is complete or not without them. One is familiar with the Scottish pear-shaped measures of 1826 and onwards, and also with baluster measures, but I know not which, if either, is meant by the new term.

Apologising for the enforced occupation of so much of your valuable space,

I am, Sir,

Your "to behaut Squire,"

HOWARD H. COLLERETT.

[This correspondence must now cease.—ED.]

An Unknown English Enameller and Portraitist

THERE are many English artists not of the first rank whose names have been forgotten in the eighteenth century. Some at least deserve to be rescued from obscurity. One of these, perhaps, is Richard Askew, who is described as a miniature enamel painter, living in March, 1781, in Coy's Gardens, Tottenham Court Road.

At that time Richard Askew was engaged temporarily by the well-known painter of stained glass, James Pearson, of Westminster, to draw and collaborate in the large window to be erected at the expense of Jacob, second Earl of Radnor, in Salisbury Cathedral. The design was made by John Hamilton Mortimer (1741–79), and the subject was the *Elevation of the Brazen Serpent*.

But the chief fact which emerges from the collaboration of Askew in this window is not the suppression of his name as a collaborator, but that he was engaged at the very same moment in executing a portrait of one Thomas Normansel who had already sat three times at Askew's house in Coy's Gardens for this portrait. Whether it was intended to be executed in oil, in enamel, or in any other medium, is not disclosed in my source of information.

The precise event which has led to the discovery of this artist's name is the published report of a criminal prosecution against Thomas Normansel for an alleged indecent assault on the artist's wife, Mrs. Askew, at her house in Coy's Gardens, in the absence of her husband. The charge against the defendant was dismissed. The case is reported at length in the Old Bailey Sessions Papers for the year 1781.

I cannot find the name of Richard Askew in the latest edition of Bryan's *Dictionary of Painters and Engravers*, or in any other work.

It would be interesting to discover whether the Normansel portrait was ever finished. By its help the identification of other works by Askew might be rendered easy.—E. Alfred Jones, M.A.

An Historic Glass

H.R.H. the Prince of Wales has just accepted an interesting wine-glass from Mr. F. A. Bishop, of Bideford, on which are engraved the toasts at a banquet given in Bodmyn on King George III.'s birthday, June 4th, 1764. The toasts read as follows:—

The King; Our Old Friend; The Duke of Cornwall; The Queen and Royal Family; Old England; The County of Cornwall; The Lord Lieutenant; The Deputy Lieutenancy; The Colonel and Cornwall Militia; The Corporation of Bodmyn; The Members; Liberty, Property, and No Excise.

It was the third toast which prompted the donor to offer the glass to the Prince, who is, of course, known in the West as the Duke of Cornwall.

The glass has now gained an additional interest from the fact that the Prince himself engraved with a diamond the following inscription on its foot:—

"Given to me by Mr. F. A. Bishop, '21. Edward P."

WINE GLASS PRESENTED TO H.R.H. THE PRINCE OF WALES

IN THE SALE ROOM

Pictures and Drawings

The recovery of the art market which was first perceptible in February, became more pronounced during the following month, reaching a climax when the late Sir William A. Clavering's pictures came under the hammer at the King Street rooms. The *clou* of the collection was naturally George Romney's celebrated group of *The Clavering Children*, in which are portrayed Thomas John and Catherina Mary, two children of George Clavering of Greencroft, second son of the sixth baronet. The picture, which measures 60 × 50 in., was executed in [illegible] at a cost of [illegible] guineas, and was engraved by J. R. Smith [illegible]. Bidding commenced at 1,000 guineas and ceased at [illegible],250 when the hammer fell in favour of the agent of Mr. John MacCormack, the Irish tenor. The next lot was a *Portrait of Lady Napier* (*Maria Margaret Clavering*), [illegible] 50 × 40 in., from the same brush, which realised [illegible],150; but its successor, Romney's likeness of *Colonel William Lawson, M.P., Commander of a [illegible] Regiment*, [illegible], *and father of [illegible]*, 50 × 40 in., only reached [illegible]. Other works in the same collection were a *Portrait of Charles Brandling, M.P., High Sheriff of Northumberland*, [illegible], by Sir J. Reynolds, 50 × 40 in., [illegible] 10s., and *The Marriage at Cana*, by Jan Steen, 1663, panel, [illegible] in., [illegible]. Earlier in the day Mr. Cecil Bruce Andrews' portions of the Valencia Altar-piece, from the Priory of the Knights of St. John of Jerusalem, described and illustrated in our March number, netted [illegible]. From other sources Hogarth's painting of *The Beggar's Opera*, 19 × 21 in., which fetched 1,000 guineas in the Huth sale, 1905, was now run up to [illegible]. Two interesting portraits by Sir J. Reynolds were the *Mrs. Amelia Vansittart*, 1773, in painted oval, 29 × 24½ in., £3,360; and *Miss Nelly O'Brien*, [illegible] in. (executed [illegible] for Augustus John, third Earl of Bristol, who gave it to Sir John Stanley), £2,205. The latter was the property of Lord Sheffield. Two portraits by Raeburn came from the possession of Mr. H. B. Buchanan of [illegible]: *Mrs. Saville, wife of John Saville, of [illegible]*, 29½ × 24 in., [illegible]; and of the aforesaid *John Saville*, 29 × 24 in., [illegible]. The following panel paintings were sold by order of the trustees of the late J. E. Austen of Capel Manor, Horsmonden:—By Botticelli, *The Nativity*, a roundel [illegible] in. diam., [illegible] 10s.; by Bartolommeo di Giovanni, *The Marriage Feast of Peirithous and Hippodamia*, [illegible] in., [illegible] 10s.; and its pendant, *Fight between the Centaurs and the Lapithae*, same size, £1,050; by Filippo Lippi, *Madonna and Child, with [illegible] Saints*, 50 × [illegible] in., [illegible]; by Antonio di Sandro, *Madonna and Child*, [illegible] × 20 in., [illegible]; and by Ambrogio da Predis, *Portrait of a Youth*, 18 × 11 in., [illegible]. From anonymous sources came Sir T. Lawrence's oval sketch portrait of *Charles Baring Wall, of Norman Court, Stockbridge*, [illegible] × 21 in., [illegible] (the same at Baring sale, 1906); Romney's *Dr. Robert Hooper*, 29 × 24½ in., [illegible]; and Hoppner's *Charles, Duke of Richmond*, 29 × 24 in., £462.

On previous dates [illegible] was bid for *A Family Group*, by N. Maes, 1656, 45½ × [illegible] in.; [illegible] for a Holbein portrait of *Martin Luther*, panel, 33 × 26½ in.; and [illegible] for *Susan, Lady Carbery*, by Sir W. Beechey, [illegible] × 50 in., R.A. [illegible].

Portraits belonging to the Earl of Leven and Melville were put up at Robinson, Fisher & Harding's on the 17th, when *A Young Man in slashed dress and black hat with white feather*, by G. Van den Eckhout, 40 × 32 in., secured [illegible]; *A Gentleman in black dress and ruff*, by G. Terburg, 23½ × 14½ in., [illegible]; *A Lady in black dress with lace collar, etc.*, by M. Mierevelt, 161[illegible], panel, 44 × [illegible] in., inscribed "Ætatis 18," [illegible] 10s.; and *A Lady in black dress and pink petticoat*, by F. Bol, 48 × [illegible] in., [illegible]. Amongst pictures removed from a lady's house at Pulborough, Sussex, was a *River Scene*, by J. Ruysdael, panel, 18 × 15 in., [illegible].

Several family portraits appeared in the dispersal of the contents of "Waterfoot," Pooley Bridge, Penrith, several being attributed to Romney. Of these, a three-quarter-length likeness of *William Salmond* made £800; a *Mrs. Howard, of Corby Castle (née Witham, Cliffe, Yorks.)*, [illegible]; and [illegible] [illegible], [illegible].

A water-colour by Edwin Alexander, R.S.A., *Memento Mori* (*The Dead Peacock*), [illegible] in., obtained [illegible], at Dowell's, Edinburgh.

Engravings and Etchings

Amongst the many desirable engravings at Puttick and Simpson's during March, prominence must be given to some examples finely printed in colours. *Dulce Domum* and *Black Monday*, by J. Jones, after W. R. Bigg, fetched the highest figure, netting [illegible]; the "runner up" being a pair of *Morning* and *Noon*, by H. Gillbank, after Wheatley, which fell for £204. Also printed in colours, *Noon*, by P. Delattre, and *Evening*, by P. W. Tomkins, after W. Hamilton, made 48 guineas; *May*, *August*, *September*, and *December*, by F. Bartolozzi, after the same, 28 guineas, £42, 32 guineas, and 33 guineas respectively; *Thoughts on Matrimony*, by J. R. Smith, after W. Ward, and *Thoughts on Single Life*, by and after J. R. Smith, £87 3s.; *A Peasant Boy* and *Girl Returning from Market*, by T. Gaugain, after R. Westall, 38 guineas; *The Shepherd Boy*, by W. Ward, after G. Morland, [illegible] guineas; *Dancing Dogs and Guinea Pigs*, by T. Gaugain, after the same, [illegible] guineas; *The Farmer's Visit* and *The Visit Returned*, by W. Bond and Nutter, after the same, £46 4s.; and *The Alehouse Door* and *The Turnpike Gate*, by C. Turner, after J. J. Chalon, £39 18s. An aquatint in colours by Helme, *Fly Fishing*, scored 37 guineas; whilst twenty-two aquatints in colours, [illegible], by Descourtis, went up to [illegible]. Baxter prints included a fine but varnished pair of *The Coronation of Queen Victoria* and *Opening of Parliament*, [illegible], whilst examples of the *Parting Look* (with man with box) netted £20 and £19 apiece. £63 was paid for an impression of Dürer's *St. Hubert*.

At Sotheby's, the most notable figures were £125 for a second state (plain) of *Lady Bampfylde*, by T. Watson, after Reynolds; £50 for a first state, slightly cut on left side, of the *Duchess of Devonshire*, by V. Green, after the same; and £100 for a proof before title of *Dedham Vale*, by D. Lucas, after J. Constable. Impressions of Whistler's etchings, *Black Lion Wharf* (W. 40), and *Rotherhithe* (W. 60), attained £37 and £46 respectively.

The following prints were sold at the King Street rooms:—In colours: *Fox Hunting*, set of four, by E. Bell, after Morland, £588; *Nurse and Children in the Fields*, by G. Keating, after the same, £105; *The First of September: Morning and Evening*, by W. Ward, after the same, £109 10s.; *The Thatcher*, by and after the same, £283 10s.; *September* and another, by Bartolozzi, after Hamilton, £71 8s.; and *The Washington Family*, by E. Bell, after J. Paul, jun., £84. The following were early (plain) proofs:—*Mrs. Benwell*, by W. Ward, after Hoppner, £152 5s.; *Sophia Western* (with earrings), by J. R. Smith, after the same, £94 10s. A (plain) impression of *Almeria* (*Mrs. Meynott*), by the same, after Opie, sold for £115 10s. Aquatints in colours comprised *The Manchester Coach*, by and after J. Pollard, £89 5s.; *Quicksilver Royal Mail*, by C. Hunt, after the same, £57 15s.; *Down Hill: The Skid*, and *Up Hill: Springing Them*, by H. Papprill, after W. J. Shayer, £52 10s.; and *The Taglioni*, by J. Harris, after Cooper Henderson, £39 18s.

Amongst etchings by Zorn auctioned by J. & R. Edmiston, Glasgow, impressions of *Mona* and *Au Piano* realised the respective sums of 122 guineas and 100 guineas.

Medals and Silver

A VERY important sale of war medals and decorations was held by Glendining & Co. on March 16th and 17th, no less than £1,300 being given for the general officer's large gold medal for *Vimiera*, 1808 (clasp, *Maida*), with the special gold medal for the *Battle of Maida*, both awarded to Brigadier-General Wrothe Palmer Acland (Coldstreams). A group of about thirty orders and medals, etc., granted to General Viscount Hill, G.C.B. (1772–1842), netted £855. Other prices were *Army of India* medal (bars, *Allighur*, *Battle of Delhi*, *Laswarre*, *Battle of Deig*, and *Capture of Deig*), £340; field officer's gold medal, *Roleia*, 1808, £102; another, *Talavera*, 1809, £182; gold Naval Medal, *Trafalgar*, and the C.B. (Capt. Redmill, H.M.S. *Polyphemus*), £220; group of five decorations (Lt.-Col. Sir James Wilson, K.C.B., 1780–1847), £400; and, in addition to other lots too numerous for capitulation, the *Victoria Cross* awarded to Lce.-Corpl. J. Dunlay, the first man of the 93rd Regiment to enter the Secundra Bagh, Lucknow, 1867, £98.

The silver market produced few articles worth describing during March. Almost the only items at the King Street galleries meriting notice were a two-handled cup and cover, 11¾ in. high, by Thos. Bolton, Dublin, 1693 (weight 93 oz. 11 dwt.), which ran up to 155s. per oz.; a tazza, *en suite*, 1696, maker's mark SH linked (62 oz. 17 dwt.), 80s.; a porringer engraved in the Chinese taste, 3½ in. diam., 1684, maker's mark FS (4 oz. 18 dwt.), 150s.; and a monteith, by Francis Garthorne, 1707 (82 oz. 10 dwt.), 58s. Sold "all at," twelve Corinthian column candlesticks, by John Lloyd, Dublin, 1773, made £135.

Furniture, Pottery, Porcelain, and Objets d'Art

IT will be recalled that in the special article on "Collecting Porcelain and Pottery Cats," which appeared in our April issue, the remark was made that these figures "are now in great demand, and likely to increase in value each year." Point was lent to this assertion by the appearance at Puttick & Simpson's of a pair of Agate ware cats, 5 in. high, which changed hands on a bid of £99 15s. A similar sum secured a salt-glaze egg-stand, surmounted by a bust of the Duke of Cumberland, 6 in. high; whilst a salt-glaze candlestick formed as a bird on a tree, 10¾ in. high, fetched 70 guineas, and what was catalogued as "the finest known specimen" of a Porto Bello jug, 9 in. high, managed to make, though broken, 52 guineas. These pieces came from the E. H. Coopman collection, Frinton-on-Sea. Square-marked Worcester porcelain from another source included a pair of tea-pots and covers, 6¾ in. high, £86 2s.; a pair of oval pierced Mayflower baskets, 7 in. wide, 60 guineas; and an oviform vase and cover, 7¾ in. high, 54 guineas. A Chippendale mahogany winged bookcase, 102½ in. wide, was amongst the most important pieces of furniture sold by the same firm during the month. It realised £115 10s. An old Spanish leather six-fold screen, 112 in. high (48 guineas), and a Queen Anne gilt-gesso fire-screen, 28½ in. high (50 guineas), were also prominent; whilst six and two Hepplewhite mahogany chairs, carved with Prince of Wales' feathers, scored £94 10s. the set.

At the King Street rooms, a Chippendale mahogany settee and two chairs netted £105; a suite (seven pieces) of Louis XVI. furniture, covered in Aubusson, £892 10s.; a Louis XV. marqueterie secretaire, 41 in. wide, stamped "BVBB. ME," £1,575; an oval marqueterie table of the same period, 19½ in. wide, stamped "G. Torino ME," £315; and a pair of Sheraton marqueterie commodes, 42½ in. wide, ormolu-mounted, £840. Turning to ceramics, one of the most important pieces of Worcester offered during March at these rooms was an old Worcester vase, 15½ in. high, which commanded £252. It formed part of the late Rev. J. F. W. Woodyeare's property, which also included a pair of Chinese cylindrical powdered-blue vases, 18 in. high, £257 5s.; and a Kang-He famille-verte oviform vase, 14½ in. high, £183 15s. From another source came a Chelsea dessert service, *gold anchor mark* (thirty-eight pieces), £609. Sir John Smiley's collection contained several examples of Chelsea, notably a pair of candlesticks, with figures of a leopard and fox, 12½ in. high, £262. A Nantgarw dessert service, *impressed mark*, of more than thirty pieces, totalled £273; a Derby jug, modelled with a bust of Rodney, inscribed "April the 12th, 1782," 7½ in. high, £115 10s.; and a Worcester tea service (over twenty pieces), £288 15s. A set of five allegorical panels of Mortlake tapestry, signed "S.D.M." (Stephen de May), made £1,050.

Waning space forbids more than a cursory glance at the prices realised at Sotheby's. A lot which must not be omitted, however, was Mrs. Whitmore Jones's superb set of twelve William and Mary chairs, from Chastleton, Glos., which was knocked down for £740. The same owner's 16th-century panel of Sheldon tapestry, about 11 ft. × 11 ft., made £310. Belonging to "a Baronet," an early 18th-century mahogany sideboard with pedestals

and nine 5½d. on azure wide-scored 1d., A. J. Cobbett class, owned by the Rev. Sir G. Cave-Browne-Cave. Et engraved with a full-faced portrait of Charles Edward Stuart and "Andkention Hee" in inscribed in 1720.

Court Library on the 10th and 11th the 321 lots offered making nearly £30,000. Three-figure items were common throughout the sale, while four lots made £1,000 or more.

The chief work in the sale was a copy of that rare

Where Issued	Date	Remarks	Price
Piemont	1851	Pair, 5c. on 10c. black, horizontal pair. Used	£1
Mauritius	1848	Early unpriced, deep blue on black paper. Used	£10
Naples ..	1860	½ tornese, Cross-line. Used	£21
New Britain	1914	2nd printing, 5s. on 5s. marble-violet-black. Only 48 issued to ONE. Unused	£1
New Brunswick	1851	1s. beaver. Used	£2
New Brunswick	1851	1s. scarlet-vermilion. Used	£10
Nova Scotia	1851	1s. purple. Used	£12
Nyassaland	1903	£10 purple and ultramarine. Unused	£70
Oldenburg	1859	½ sgr. black on rose. Unused	£26
St. Vincent	1880	1d. on half 6d., blue-green, unsevered pair. Unused	£25
St. Vincent	1880	Wmk. star, pair (1 d. [illegible] reversed. Unused	£5
St. Vincent	1881	1d. on 1s. vermilion. Unused	£2
Saxony ..	1850	½ pf. brown. Used	£30

Robinson, Fisher & Harding sold an ivory model of a frigate, made by French prisoners during the Napoleonic wars, for £700. It came from the collection of the late owner's grandfather, Sir John Whale, Northdown House, Thanet. In Glasgow, Morrison Dickson M'Clelland secured £140 for a Japanese ivory carving of a fisherman.

Stamps

Details of the above list supplied some prices realised by Stamp at Puttick's during March.

A lot made up of twelve Baghdad (1917) stamps of various values realised £700.

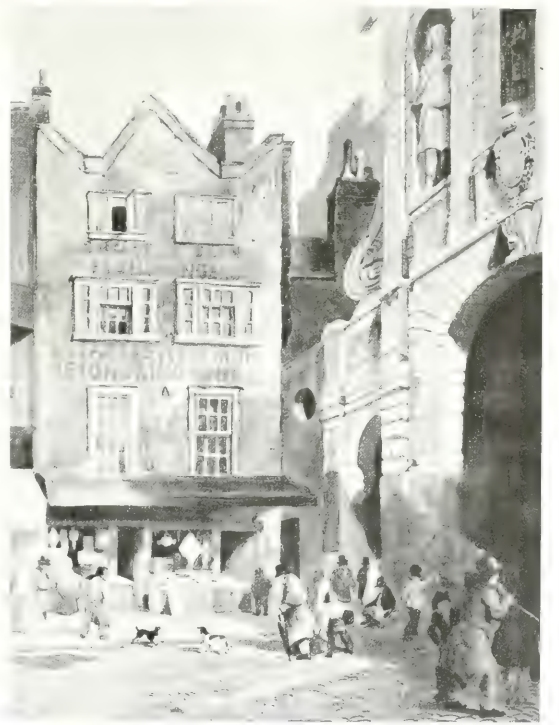
Book Sales

Nearly £30,000 was realised at the sale of books and manuscripts held at Sotheby's rooms during March, the account being obtained during twelve actual selling days. This large total was mainly produced by the sale of a further selection of works from the renowned Britwell

Author	Title	Date	Remarks	Price
	Everyman ..	[illegible]	Only copy known	£650
Sherley, A.	Witts New Dyall ..	1601	Only other copy also £1,000	£1,000
Turner, R.	Garland of Goodwife Wife	1631	Only copy known	£1,050
Powell, T.	The Passionate Poet	1601	Only copy known	£1,050
Wodenham, P.	The Elect	1605	Only one other copy known	£900
Churchyard, T.	A Myrrour for Magistrates	1555	Only copy known	£800
Pett, P.	Three Journies	1600	Only copy known	£800
W. T. ..	Lamentation of Melpomene	1601	Only copy known	£850
	History of Jacob ..	1630	Unique	£750
Jordan, T.	Divine Raptures ..	1631	Only one other copy known	£1,000
Percy, W.	Sonnets to Coelia ..	1601		£600
Lodge, T.	Rosalynde	1604	Only copy known	£630
	Jacke Drums Entertainment	1601		£600
Weever, Sir W.	Lyfe and Actis	1631	Only one other copy known	£600
	Proude Wyves Pater noster	1599		£550
Breton, N.	Pasquil's Mistresse ..	1600	Only copy known	£510
Lauder, G.	Tears on the Death of Evander	1638	Only copy known	£500

"Art Sales," by Algernon Graves, F.S.A. Vol. II. (Batsford. £10 10s.)

It will be a matter of congratulation to collectors, art dealers, and all others interested in the commercial value of pictures, that the difficulties which threatened to interrupt the publication of Mr. Algernon Graves's *Art Sales* have been overcome, and that the second volume of it has now been issued. Though still bearing the imprint of the author as publisher, this instalment of the work really emanates from the well-known house of Batsford who will be responsible for its further issue. One regrets to say that the reason of this change of venue has been the illness of Mr. Graves, who though now convalescent, is no longer able to cope with the labour of publishing his own works. It speaks much for the energy and industry of the veteran author that, though handicapped by ill health, he has been able to complete the present important work, so that though the present volume is not the concluding one, the rest of the book is all in readiness for going to press. The present instalment covers the records of the sales of pictures and drawings by artists the initial letters of whose surnames fall between H and Re, beginning with Carl Haag and finishing up with Rembrandt. Comparing it with the corresponding portion of Redford's *Art Sales*, which dealt with the English art auctions up to the end of 1887, one finds that the entries are far more explicit, giving the original ownership of each work sold, its lot number, and, when ascertainable, its dimensions, and also the full date of the sale, in addition to those particulars only afforded by the earlier publication, of the name of the picture, its purchaser, and the price realised. Moreover, the items are not only more fully described, but are also far more numerous. Thus, while Redford enumerates only eighteen examples by Frans Hals sold up to the end of 1887, Mr. Graves gives no fewer than fifty as being sold up to the end of this year, as well as forty-six which have appeared in the auction-room between then and 1913, making a total of ninety-six. In the case of William Henry Hunt, the well-known water-colour painter of still-life and figure subjects, Redford only commences his record with the year 1860, while Mr. Graves gives no less than fifty-eight items as passing under the hammer at earlier dates. In Redford, Lawrence's record only amounts to thirty-three items, whereas Mr. Graves [illegible] during Redford's period, in addition



TEMPLE BAR. FROM A COLOURED DRAWING BY JOHN WYKEHAM ARCHER FROM "THE EIGHTEENTH CENTURY IN LONDON" (BATSFORD).

to nearly double the number dispersed at more than 1888. These comparisons nearly always greatly in favour of the newer work might be multiplied indefinitely, but indeed the former is so greatly superior to the earlier publication in the fullness and exhaustiveness of its records, even in respect to the period covered by the latter, that there can hardly be any competition between them. Since Mr. Redford compiled his *Art Sales*, most useful book in its day, the taste of collectors has almost entirely changed. Many of the artists in whom the public were especially interested in 1888 have now been almost forgotten, and masters then held of little account have soared to the zenith of celebrity. At that date no work by Hoppner, Lawrence, or Raeburn had yet attained the distinction of a six-hundred-guinea bid. It was possible to obtain a typical Rembrandt for less than a popular example by Edwin Long; the latter's *Babylonian Marriage Market* bringing 6,615 guineas in 1882, whereas the highest price realised at an English auction for a Rembrandt between the years 1821 and 1888 was little more than a third of that sum. Pictures by the artists of the Barbizon, Hague, and other modern French and Dutch schools, now in such request, were then in little demand, so that artists like Harpignies, Jacque, the brothers Maris, and Mauve, who furnish substantial lists of high-priced pictures to Mr. Graves's record, are scarcely so much as mentioned in Redford's. It is hardly likely that such a complete revolution in popular taste will occur again, for present-day favouritism is based on a better technical knowledge of art than has been possessed by any past generation. Though painters now neglected may come more to the front, and others, perhaps over-esteemed, relegated to the background, one may prophesy that the great majority of the more recent prices will afford a more or less relatively fair criterion for values for many years to come. Yet it must not be thought that Mr. Graves's book is useful merely as a record of prices. In tabulating the progress of pictures from sale to sale, it furnishes valuable clues to the identity of each work, and often establishes what is practically a pedigree of a picture from the time it left its artist's hands until the present time. Though not an absolutely complete epitome of the picture sales held in England, the work as nearly attains completeness as any record of its kind can be expected to do. No single collection, either public or private, would contain anything like the whole of the catalogues from which Mr. Graves's record has been extracted, and it is only the fact that he commenced making it in his younger years that has enabled him to provide such a full and complete epitome. Practically every book that Mr. Graves has compiled has formed one of the small collection which the serious art student regards as indispensable works of reference. His *Art Sales* will take an honoured place upon the same shelves. It is a book that collectors, dealers, and writers must have if they desire a command of that knowledge which is essential to a proper understanding of their pursuit or business.

"The Eighteenth Century in London," by E. Beresford Chancellor. (B. T. Batsford, Ltd. £1 15s. net)

Mr. Beresford Chancellor claims that the eighteenth century "is the most fascinating and picturesque of those periods into which the history of our country is divided." Admirers of mediæval times, of the spacious days of Elizabeth, or of the decorous and stately pageantry of the court of Charles I., might be disposed to dispute this assertion, but there can be scarcely any doubt of its truth in regard to London. It was the eighteenth century that saw the cities of London and Westminster transformed from two communities, linked together by a narrow stretch of houses and mansions near the river front into one great metropolis. The West End came into being then, and clubs, newspapers, contested elections, and art galleries—all such important features in the social life of to-day—first began to assume their modern guise. It was the period of Ranelagh and Vauxhall, and of numerous suburban pleasure resorts, now disappeared. Water pageants still graced the Thames, and fairs and pillories, cock-fights and bull-baits, and a hundred other open-air sights, formed links with customs and pastimes of former centuries. It was an era in which the picturesqueness of old days was combined with the bustle and energy of modern times, and the result was a peculiarly fascinating phase of London life. Mr. Chancellor, a well-known authority on the era as well as on London, has made a most interesting and entertaining book. One of its most attractive features is its great wealth of illustrations, which reproduce almost every aspect of London life. Some of them will doubtless be familiar to the reader, but a large proportion of them are obtained from sources not readily accessible. Numerous old prints and drawings and rare engravings have been requisitioned, as well as more orthodox plates, and they have been supplemented with interesting photographs of the interiors and exteriors of eighteenth-century buildings. The result is that eighteenth-century London is pictured with a fullness that has hardly been rivalled in any past publication. Mr. Chancellor's letterpress makes highly interesting reading; he shows himself a thorough master of his subject, and conducts the reader through the mazes of eighteenth-century social life—its topography, pleasure resorts, clubs, coffee-houses and taverns, its public buildings, churches, and mansions—and deals with its arts and architecture with the same certainty that a modern cicerone would conduct a visitor through the London of to-day. One's great regret is that the writer cannot linger longer over each subject, as every now and then he is compelled by lack of space merely to refer to an anecdote or event well worthy of description in full. Yet the wonder is not that the writer is compelled to pass quickly over items which one would like retailed at greater length, but that he is able to compress so much into his work and present it in such interesting guise. The work may be recommended as the best epitome of eighteenth-century London life yet published, both in respect of the letterpress and illustrations. The former is generally unimpeachable in its accuracy, but it may be pointed out that in his too brief chapter on "The Arts in the Eighteenth Century," Mr. Chancellor is not quite correct in referring to Sir Godfrey Kneller's Academy, the Society of Artists of Great Britain, and the Royal Academy of Arts as though they were the same institution. They were quite independent of one another, and the two latter existed simultaneously for some years in a state of pronounced rivalry. A printer's error has made

AUTUMN ON THE SOMME

BY SIR ERNEST WATERLOW, R.A.

In the Sunderland Art Gallery

George III patron of Handel instead of George II—the former only came to the throne a year after the musician's death.

"The Fogg Art Museum, Harvard University Collection of Mediæval and Renaissance Paintings." (Humphrey Milford. 32s. 6d. net)

The Fogg Art Museum of America corresponds very closely with the Ashmolean Museum, Oxford, or the Fitzwilliam Museum, Cambridge. Like these two institutions, it was founded by private munificence to aid in the educational work of a great university, and it is practically dependent upon private benefactions and bequests for its support. It came into being as recently as 1895, the result of a bequest to Harvard University made four years earlier by Mrs. William Hayes Fogg. It was planned on a comparatively small scale" to hold casts and photographs and the small Fogg collection of paintings and curios, as at that time the belief was held that it would never contain important original works of art." Anticipations, however, were agreeably disappointed; almost from the beginning originals began to appear, and now the Fogg Museum contains one of the most important collections of retrospective art in the United States. The present sumptuous volume which has been compiled by Mr. Edward W. Forbes, Director of the Museum, deals only with the "Collection of Mediæval and Renaissance Paintings" belonging or lent to the institution. It is an ideal publication of its kind, for every exhibit has been illustrated. There are copious introductions dealing with the schools represented, the bibliographies are full and numerous, there is an exhaustive index, and every picture is described with a minuteness that is beyond all praise. One, indeed, may describe the book as a catalogue de luxe, carried out on a scale which most English institutions cannot emulate because of the expense, and Mr. Forbes must be congratulated not only on the thoroughness and accuracy of his researches, but also on his ability to have them recorded in such a complete and perfect manner. The collection consists of about eighty paintings illustrating the early Byzantine, Italian, Spanish, German, French, Flemish, and English schools: a nucleus only as yet, but containing few items but what the greater galleries of Europe would be glad to afford honoured places.

The Florentine and Sienese primitives are the most strongly represented. Among the former is an interesting triptych assigned to Bernardo Daddi, a panel emanating from the studio of Orcagna, and five panels—portions of two altar-pieces—by Spinello Aretino. Another panel is probably the joint work of Fra Filippo Lippi and Fra Diamante, and there are examples by Benozzo Gozzoli, Domenichino, Ghirlandaio, and various later artists. The Sienese works include a specimen of Ambrogio Lorenzetti, two panels by Andrea Vanni, a signed example of Taddeo di Bartolo, and examples by Sassetta, Matteo di Giovanni, Benvenuto di Giovanni, his son Girolamo di Benvenuto, and others. An important triptych by Niccolo da Foligno is perhaps the most interesting example of the Umbrian school, and an *Adoration* worthily represents Cosimo Tura, the founder of the Ferrarese school. The Venetian pictures include examples by Lorenzo Lotto and Tintoretto, as well as earlier works of the school. The Tintoretto is the well-known *Diana* formerly in Ruskin's collection, and purchased in 1915 from Mr. Arthur Severn. It is now the property of Mr. Samuel Sachs, who lends it to the Museum for a certain period each year. Another important later master well represented is Van Dyck, whose portrait of *Nicholas Triest*, formerly in the Kahn collection, is a typical work belonging to his early period. Two other interesting portraits are those of Luther, ascribed to Lucas Cranach the Elder, and Chaucer, by an unknown English artist. The likeness of the poet was formerly in the collection of Mr. Seddon, and its history can be traced back to the end of the fifteenth century. The latest addition to the Museum, which arrived too late to be more than mentioned in an addendum to the Catalogue, is a small panel by Simone Martini, representing Christ on the Cross, which appears from the illustration to be a sketch for the central figure in the artist's *Crucifixion* at the Antwerp Museum.

"French Furniture under Louis XVI. and the Empire," by Roger de Félice; translated by F. M. Atkinson. Little Illustrated Books on Old French Furniture.—IV. (William Heinemann. 4s. 6d. net)

M. de Félice's volume on *French Furniture under Louis XVI. and the Empire* forms a welcome sequel to the same author's book on Louis Quinze furniture. Like that, it is written with thorough knowledge, and forms a valuable, informative, and concise introduction to the subject. As the writer points out, though "Empire furniture differs widely from that of the Louis XVI. period, they are both equally the outcome of the classical movement." From 1760 until the French Revolution, the principles of antique design were applied "with a great deal of discretion and respect for the national taste, and from 1789 to 1815 with the most uncompromising rigour." The result is that whereas Louis Seize furniture is generally admirably adapted to the comforts and necessities of ordinary life, Empire furniture is only seen to advantage when workmanship and design are of high quality, and even then is better adapted for State apartments than for orthodox domestic dwellings. M. de Félice consequently devotes the major portion of his volume to the earlier style of furniture. He points out that it only came to its full development in Paris and in some of the larger French cities, Louis Quinze furniture still remaining in vogue in the depths of the provinces. Empire furniture was even less universally in vogue, never having time to become generally fashionable outside Paris. The different types of pieces are adequately and characteristically illustrated with a hundred half-tone plates and a frontispiece in colours.

"Democracy—False or True," by Sir William Blake Richmond, K.C.B., R.A. (Cecil Palmer. 6s.)

Intolerant of shams and dishonesty, and outspoken as to his convictions, Sir William Richmond remained to the end of his life a democrat of the old school, believing in individual freedom and that all men should be allowed to work their best for the benefit of themselves and their country without hindrance from the State. His last book is an exposition of these principles, illustrated with

paintings and pastels by Degas, formed by M. Jacques Seligman, of Paris. The entire collection realised £226,800, the highest individual price being attained by *Danseuses*, 87 by 30 in., bought by Knoedler and Co., and *La Classe de Danse*, 36 by 18 in., secured by C. Ricardo, which realised £12,000. Among the print sales, a proof of *My Love to You*, by W. H. Boucher, after W. Dendy Sadler, made £205; and a number of high prices were attained in a sale of 692 Japanese colour prints, at New York, which realised £8,858, the most expensive individual item being a impression of *Chuya Hanai Lantern at Gotenyama*, by Kiyonaga, which made £1,150.

"Readers' Guide, City and County of Norwich Public Library." (Library Committee. 3d.)

THE current Readers' Guide to the Norwich Public Library contains a most useful John Crome bibliography, which has been compiled by Mr. George A. Stephen, the City Librarian, with his usual thoroughness and accuracy. Though concerned only with works actually in the Norwich Library, as this institution contains practically all the publications on Crome which are accessible to the ordinary student, as well as a few local publications which it will be difficult to find outside Norwich, the bibliography is as complete as one could well wish. It enumerates over thirty items, comprising works dealing primarily with Crome and the Norwich school, works containing important references to the artist, and magazine and newspaper articles. This excellent little brochure has been brought fully up to date, and in view of the widespread interest evoked by the Crome centenary, should be useful to students and collectors far beyond the vicinity of Norwich.

A. B. C. Auction Sales Record Old English Silver

WE understand that Mr. Stanley Paul has in preparation a new reference book for collectors of old English silver, by Mr. Alfred J. Abbey, dealing with sale prices, the main feature of which will be the arrangement of collated records in alphabetical order.

Hitherto most published records of objects of art, including silver, have dealt only with the finest outstanding pieces; but we understand that Mr. Abbey has gathered together particulars of a sufficient number of pieces to give the collector in one consecutive arrangement a detailed survey of prices from a few pounds upwards, dealing with each article separately.

We know of nothing having been published since the war dealing with silver prices in a systematic manner, so we shall look forward to this book, as if the selection and arrangement are good, it should be a very useful addition to the collector's library.

MUSEUM PUBLICATIONS:

"Guide to the Japanese Textiles. Part II.—Costume," 3s. 6d. net; "Notes on Carpet Knotting and Weaving," 9d. net; "Department of Engraving, Illustration, and Design, and Department of Painting. Accessions 1916-1918." (Victoria and Albert Museum, South Kensington)

"The Origin of the Materials used in the Manufacture of Prehistoric Stone Weapons in East Yorkshire," by

T. Sheppard, M.Sc., F.G.S. (A. Brown & Sons, Ltd., Hull)

"Pennsylvania Museum and School of Industrial Art Forty-fourth Annual Report, 1920." (Pennsylvania Museum, Philadelphia, U.S.A.)

National Museum of Wales Thirteenth Annual Report, 1919–1920. (Published by the Museum at Cardiff)

As a rule the publications of our national and leading provincial museums are always well worthy of purchase by readers interested in the subjects on which they treat. They are generally concise, authoritative, and instructive, and, though issued in modest garbs and at low prices, frequently contain a greater amount of information than more ostentatious and costly publications. The authorities of the Victoria and Albert Museum have always given a commendable lead in such issues, and their recent publications maintain their customary high standard. Mr. Albert J. Koop's *Guide to Japanese Textiles, Part II.*, deals with costume, and contains an interesting account of the origin and use of the varied apparel constituting the masculine and feminine wardrobes of the Island Empire. The brochure gives the correct name of each garment, describes the materials from which it is made, the manner in which it is made and worn, and gives the seasons, localities, and classes of people to which its use specially applies. The information is given clearly and specifically, and it is accompanied by a well-chosen series of illustrations.

Similar praise would also apply to the *Notes on Carpet Knotting and Weaving*, a useful little manual, written by Mr. C. E. C. Tattersall. It deals with the materials used in carpet and rug-making and the manner in which they are woven together in the chief Oriental varieties. Illustrations of knots, and the selvedges, ends, and sections of carpets, give the reader a good idea of the various processes described, while a series of small plates on full-sized scale, showing the surface texture of carpets of different makes, is highly useful as an aid in discriminating between different varieties.

The list of accessions to the Departments of Engraving, Illustration, Design, and Painting at the Museum, 1916–1918, makes a substantial volume describing three or four thousand separate items. Practically all these appear to have been either bequeathed or presented to the institution, and it says much for the munificence of private donors and the energy of the Museum officials that such substantial additions should be made to the collections at a time when Government aid for the purpose was wholly withheld. Among the more important donors were H.M. the Queen, A. E. Anderson, Miss M. L. Bruce, R. Clarke Edwards, Harold Hartley, Alfred Jones (of Bath), Mrs. Osborn, Walter G. Ratte, Arthur Myers Smith, Sydney Vacher, and Herod Weeks, whose very important augmentation of the Museum collection of architectural drawings was made by the presentation by his executors of the fine collection formed by the late Richard Phené Spiers, F.R.I.B.A.

Mr. T. Sheppard, of the Hull Museum, is responsible for an instructive brochure on *The Origin of Materials used in the Manufacture of Prehistoric Stone Implements in East Yorkshire*, illustrated with numerous line and half-tone blocks. It appears that "for a considerable distance in any direction this area does not produce a single rock *in situ* which is suitable for making stone implements." The Yorkshire chalk, which "forms the Wold area which has produced so many thousands of implements," contains flint in large quantities, but it is too brittle to be used for making the implements, and all the ones which have been found are made from flint foreign to the locality. Mr. Sheppard's conclusion is that the flint actually used largely consisted of rock, etc., deposited in the district by glacial action, and that in many instances the finished implements were imported from the Continent. A large amount of evidence is given bearing out these contentions, which would seem to show that even in remote prehistoric times there was a considerable amount of intercourse between England and the Continent.

The Forty-fourth Annual Report of the Pennsylvania Museum and School of Industrial Art covers the year ended May 31st, 1920. The chief event during this period was the gift of a Hindu stone colonnade from Madura, which is perhaps the most important example of Indian decorative sculpture secured for America. Other important acquisitions include a large number of examples of American, European, and Oriental furniture, pottery, porcelain, silver, glass, and examples of textiles.

The Thirteenth Annual Report of the National Museum of Wales, Cardiff, shows that numerous additions have been made to its collections during the year 1919–1920, including a number of important items. Steady progress has been made with the collection of drawings and engravings by the early Welsh artists.

"The Modern Burglar and the Story of Treasure," by J. E. S. (The Chatwood Safe Co., Bolton)

THE perpetual competition in naval warfare between makers of armour plate and makers of armour-piercing projectiles is matched in civil life by the rivalry between safe-makers and burglars. Its story is told in a graphic manner in the Chatwood Safe Company's well-illustrated brochure. At first sight it would seem that the burglar should have the best of the struggle, for modern science has placed in his hands potent implements, such as explosives, electric drills, wedges, forcing screws, and—most effective of all—the oxy-acetylene blow-pipe, which in a quarter of an hour can cut out three feet of steel from a solid plate sixteen inches in thickness. Fire, too, has to be guarded against as well as the burglar. In various recent conflagrations safes have been precipitated from the tops of high buildings to the bottom, through the burning away of their supports, bombarded by falling girders and heavy masses of masonry, and exposed for several days in succession to a heat of such intensity as to calcine stone into lime and melt the hardest metals. Orthodox iron or steel-cased boxes are useless when exposed to contingencies like these, but it is possible, as has been shown by the experiences undergone by Chatwood safes on various occasions, to make safes capable of undergoing even severer trials without their contents being reached by safe-breakers or suffering damage by heat. The result is attained by ingenious combinations of steel plates with layers of intersected metal, formed by pouring molten metal upon a network of steel wire. Enclosed within this outer casing is an inner chamber filled with [illegible]

composition which merely gives off a colourless vapour when exposed to intense heat. Dust-covered in coal-cellars, lumber, and lockers so ingeniously constructed that to other classes of explosives not direct attack by any other means can force them, are merely the other devices used in the construction of burglar-proof safes. Some of those made by the Chatwood Company emerged triumphantly from extraordinary trials during the war. One of them in company with a Yale one was brought to Amsterdam during the German occupation. Hither before the Allies resumed possession of the city taking its keys with him. The Belgian authorities found it necessary to examine the contents of the safes and instructed a leading firm of engineers to force them. As he was imperative the firm used oxy-acetylene blow-pipes and all other implements that would be likely to aid them. Forty minutes' work on the American safe forced it, but after a hard day's continuous attack on the Chatwood safe the engineers gave up the attempt in despair, having rendered all their tools useless with practically no effect on the safe. A similar experience occurred at Bruges where the German invaders attempted to open a Chatwood safe belonging to the Dutch Consul. Some German sailors who had been armed with comparative ease, but the Chatwood safe proved invulnerable. It was attacked with every engineering method known to science—bombarded with cannon, and finally buried to a considerable depth, then blown forty feet in the air with high explosives. The Germans finally gave up their attempts and the owner of the safe on his return to the country found its contents intact and in perfect condition. After trials like these it is little wonder to find that safes of the same make have proved impregnable to ten-hour attacks of burglars, and that their contents have remained undamaged and the safes themselves essentially unmarked during great fires on business premises.

"Bournemouth and District," by Dorothy E. G. Woollard; and "The Thames," by R. Sharpley. The "Sketch-Book" Series. (Adam and Charles Black. 2s. 6d. each net)

In the two new additions to the attractive "Sketch-Book" Series, the artists find some of their most attractive themes in the natural beauties of the districts they illustrate. Miss Woollard, while doing justice to the architectural attractions of Bournemouth, Ringwood, Lymington, and Christchurch, gives also some delightful drawings of beeches in the New Forest, avenues among the pine-woods, and vistas of sea, shore, and cliff. Mr Sharpley pictures the Thames from below Kew to Iffley, lingering at most of the picturesque towns and villages along its course, and in the tree-shaded river reaches between. To both books perhaps no higher compliment can be paid than to say that they fully maintain the standard set by previous issues of the series—one of the most artistic and delightful records of picturesque Britain that has ever been published.

"William Roxby Beverley—Artist, Scene-painter, Actor, Actor-Manager, and Theatre Proprietor," by Frank L. Emanuel, V.P.S.G.A. (Walker's Galleries, 118, New Bond Street. 2s. 6d. net)

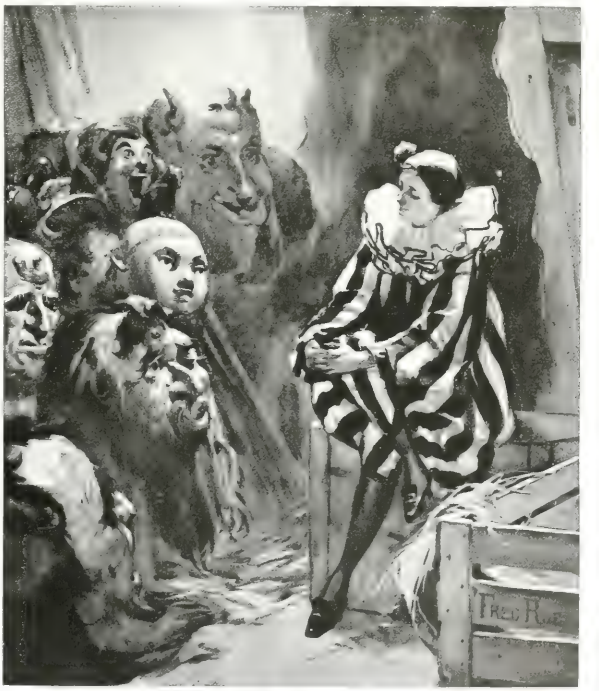
The second number of *Walker's Quarterly* is devoted to a monograph on William Beverley, by Mr Emanuel. The work of Beverley, one of the ablest water-colour painters of the Victorian period, is still very little known, and one suspects that a good deal of it is now ascribed to Bonington and other artists whose reputation stands higher with the present-day public. He was too much occupied in other directions to be a prolific artist, being at one time, as Mr. Emanuel points out, producing the scenery for three important theatres, and "managing, or mismanaging, seven different playhouses." His variety of occupation made him more affluent than the majority of contemporary scene-painters, and, according to Sidney Gilpin in his biography of Sam Bough, he conducted his work in great style. On one occasion, Knowles, the manager of the Theatre Royal, Manchester, had him down from London to paint a drop scene and Gilpin tells us: "There was a good deal of dash about the appearance of this able artist, which astonished the provincial men not a little. At that time he wore a velvet skull-cap, and Bough was prone to hand down a tradition that he painted his theatrical scenery in a pair of lavender-coloured kid gloves." This was in 1845, when Beverley, who was born in 1811, was rising to the height of his success as a scenic artist. It was perhaps unfortunate for his ultimate fame that he was so much sought after in this capacity, for he did not obtain sufficient leisure to turn his attention seriously to pictorial work until late in life. He only commenced exhibiting in London in 1856, and from that year until 1880 he was constantly represented at the Royal Academy and up to 1871 at the Dudley Gallery as well. He died in 1889, and though his work is known to a few students, the general public has had few opportunities of seeing it, so that the one-man show of his productions promised by Mr Augustus Walker in the near future will be an event of great interest. Mr. Emanuel has written an interesting biography of the artist, containing many intimate reminiscences not hitherto published. He does full justice to the man and his work, and gives a complete list of Beverley's pictures exhibited during his lifetime.

A Catalogue of Rare and Valuable Books. No. 362. (Bernard Quaritch, Ltd., 11, Grafton Street. 1s.)

The current catalogue (No. 362) issued by Messrs. Bernard Quaritch contains over 1,500 items connected with nearly all sections of literature. Of special interest are a number of "Association Books," over eighty of which emanate from the library of the late R. W. Barrett Browning, and largely consist of presentation copies of original editions of works by well-known authors given to Robert and Elizabeth Barrett Browning, and bearing autograph inscriptions.

Royal Society of Painters in Water-Colours

The 170th exhibition of the Royal Society of Painters in Water-Colours will not be counted among the most distinguished of its lengthy series. There was no lack of good work, but little of outstanding merit. Of the former, some of the most noteworthy was contributed by the Society's new President, Mr. H. Hughes-Stanton, ranging from the important *Near Brithdir, N. Wales*, to more diminutive though no less distinctive scenes such as *Evening* and *Poole Harbour*. The *Near Brithdir*, indeed, was strikingly characteristic of its author being conceived in skilfully modulated harmonies wherein greys, blues and greens predominated. Mr. F. Cayley Robinson, now Vice-President, scored another success with his figure composition called *The Herd*, an aged woman reading aloud to a girl in bed; an extremely novel rendering of what, in some hands, might have degenerated into a bald display of sentiment. In the case of a *Mouse at Bay*, Mr. J. C. Dollman made a welcome return to a class of subject which he never fails to negotiate successfully. On the other hand, Mr W. Russell Flint did not attain his customary heights, although his *Bull Fight: The Banderillero* strongly reminiscent of Melville's famous drawing in the Victoria and Albert Museum—was deftly drawn and subtly painted. One of the most compelling works in the exhibition was surely Mr. Harry Watson's *Summer*—a deeply sentient study in the light and shade of a wooded pathway, characterised by superlative technique. Among other successful landscapes were *Craigdarroch Water, Moniaive*, by Mr. James Paterson; *On the Usk*, by Mr Walter W. Russell; *The Lizards*, by Mr Robert Little; *An October Day*, by Mr. A. Reginald Smith; *The Valley of the Usk*, by Mr. W. Eyre Walker; *Holme Bridge on the Frome*, by Mr. Oliver Hall; and *The Bull Rock*, by Mr. E. A. Walton, whilst the sincerity of Mr. Arthur Hopkins's little garden scene, *Fair pledges of a fruitful tree, why do you fall so fast?* hardly received the recognition due to it. In addition must be mentioned a beautiful *Harbour* from the accomplished hand of Mr Adrian Stokes, a *Rose Scheme* by Mr Goodwin, which did full justice to Mr Albert Goodwin's



"BEAUTY AND THE BEASTS" BY FRED ROE, R.I., R.O.I.
AT THE ROYAL INSTITUTE OF PAINTERS IN WATER-COLOURS

[illegible] by Mr. Mildred A. Butler [illegible] Mr. Herbert Vereker [illegible] Robert Dudley's [illegible] *The Pool*, [illegible] down by Mr. A. J. Munnings [illegible] Mr. George Clausen, Mr. Stuart Lloyd, Sir [illegible] Mr. Frederick Hall [illegible]

Royal Institute of Painters in Water Colours

Occasional parallels [illegible] between the lives of individuals and of societies [illegible] suffer from extreme youthfulness, some from decadent senility, whilst others enjoy a perennial maturity. Age, after all, is a comparative term, and an institution, like a man, is as old as it feels. The Royal Institute of Painters in Water Colours, Piccadilly, W., is a case in point. It is ninety years of age, of sufficient period wherein to acquire a wealth of tradition, but possesses a virility and enterprise which would do credit to a troop of newly founded enthusiasts. The 104th exhibition was thoroughly well selected and hung. Sir David Murray, the President, sent three characteristic works, the most important being *The Hills of Leverburgh, Uig*, a poetically conceived and lovingly rendered composition of rocks and a burn, distinguished by delight but sensitive coloration of great charm. The Vice-President, Mr. Yeend King, was worthily represented by the best drawing he has shown for years, a directly attesting study of the ancient Strathclyde Tower, Alloa. Also inspired by an old building, Mr. Terrick Williams's *The Golden Gate, Honfleur*, was exceptionally adroit and convincing in its clever appreciation of Gothic details, gnawed and mumbled by centuries of exposure, whilst its colour scheme was without blemish. In an adjacent frame Mr. Graham Petrie demonstrated his accustomed ability for composition in his charming *Les Matins*, No. 1, being treated with a delightful [illegible] *Hengistbury Head* provided an open subject for Mr. Arthur Severn's [illegible] whilst [illegible] contributions [illegible] Mr. Frederick Hall's [illegible] *Close of another Day*, by Mr. John R. Reid. Mr. E. A. Walton's *Cottage Farm*, Mr. P. R. Hay's *Cornfield, Lower Inn*, Miss H. Verona Kirkes's *Lavender Sorting*, and Mr. George E. Nicholls's *Hard Scrambling Barrow*. Mr. Gerald Ackland's *Old Inn, Dunster, Somerset*, Mr. A. Van Anrooy's *Interior*, Mr. Robert Crawhall's [illegible] Mr. J. Lawrence Mitchell's *Mist Effect*, Mr. Walter Bosworth's *Sunset on the Common*, Mr. Edward Gotch's *Noon on Cotswold Moorland*, Mr. Herbert Whewell's *Peep of the Village*, Mr. Walter J. Spradbery's *Low Tide, Langland*, and Mr. Russell D. Scorgie's *Lights, Il Duomo, Orvieto*, can be briefly noted here, although each is worthy of far more attention than they need attract. Praise must be made however before Mr. Oswald Garside's *Old Cottages, Appledore*, a picture of the "snow" which has carried this artist into the first rank of landscapists. The [illegible] colour, delicate quality and [illegible] of the drawing denoted the latest [illegible]

the recently [illegible] *Mansel, Lucas*, in which Mr. Henry C. Brewer had crowded the contents of [illegible] and [illegible] Similarly set apart by reason of their individuality were Mr. Fred Taylor's contributions, of which one [illegible] to deal with *Carnaval*, the pictured [illegible] of the exhibition. Representing [illegible] Mr. Charles Simmons's *Beneath the Palms*, this work effected in composition, colour and draughtsmanship a delicate union between naturalism and decoration. Equally [illegible] characterised *Lucy Lee*, which, with the addition of several smaller scenes and landscapes, executed with the most vital [illegible] formed Mr. Leonard Walker's quota. Another striking [illegible] was found in Mr. Fred Roe's *Beauty and the Beasts*, one of the richest pieces of colouring in the South room. This nominally represented a [illegible] girl waiting her cue, but one could not repress the idea that the stupid, empty masks had clustered round her of their own accord, to gaze in envy on a life that they could never know. The same realm of fantasy had been resorted to by Mr. J. R. Armstrong, whose *Dead Moth* displayed considerable originality. Fascinating idyllic compositions came from the brushes of Mr. James Clark, whose *Summer Morning* was strong and wholesome in colour, and of Mr. A. Brantingham Simpson, in a delicately limned *Sussex Cobnuts*. It is impossible to do justice to an exhibition of this calibre in the space allotted to this review, and consequently many excellent works must remain entirely disregarded. In conclusion, however, one would wish to notice, however inadequately, Mr. Orlando Greenwood's *Dreams*, Mr. W. E. F. Ranken's *The Sultana Must Wait*, Mr. Dudley Hardy's *The Great Square, Lanzarote*, and Mr. Blamire Young's *Pasadena*, Mr. Charles W. Simpson's *Market on the Water, Alexandria*, Mr. Frank Gillett's *Tent Life*, Mr. Norman Williamson's *Dutch Fishing Boats at Ostend*, Mr. Wynne Apperley's *Impression of a Ball*, Mr. A. D. McCormick's *Relaxing in the Orchard*, and Miss Lucy Kemp-Welch's *Timber to the Hard*. [illegible] G. R.

Society of Miniaturists

Although displaying a decided improvement on its predecessor, the 24th exhibition of the Society of Miniaturists, held in conjunction with the R.I., was still far from doing itself justice. It seems inevitable that any MS. show must contain a certain percentage of unfinished work, but it is surely necessary to burden a society with contributors who, coming but [illegible] never, imperfectly [illegible] with the exercise of their talents. One is pained to [illegible] remark, made by a couple of [illegible] their little [illegible] as being withheld whose only claim to artistic utility rested in the fact that they acted very efficiently to fan their more deserving neighbours. Prominent amongst the latter was the rich and compelling *Interior* of Mr. Ephraim Stradling. A keen power of characterisation marked Miss Nora H. Lever's *Grandpa Goes*, and *The Blue Bow*, and more than usually [illegible] and quaint composition, Miss Dorothy Lloyd's *La Petite Danseuse*. A lovingly observed and economically handled portrait of *Mr. Mosley*, by Miss Kate W. Rushin, next claimed attention, whilst the Hon. Mrs. Robert Bowles

Cecilia, and Miss Ethel Willis's *Sacred Service*, also showed to advantage. Miss Marion E. Hewkley's was an effective translation into water colour miniature of a Reynolds

Cooper. His first picture shown there appeared as far back as 1857, when Stone, a pupil of his father, Frank Stone, A.R.A., had been seriously working at his profession

SOME RARE SPECIMENS IN THE CAVELL COLLECTION

portrait, *George IV. as Prince of Wales*. Among those whose work cannot be considered separately were Mrs. Helena Walker and Miss Ethel M. Morgan.

"Jungle Paintings," by Jaroslav Hněvkovský

Once again has the public been treated to a "discovery" in the art world. This time it was Mr. Jaroslav Hněvkovský, who, on the sponsorship of last year's deputation of British arts to Prague, made his bow at the Leicester Galleries (Leicester Square). One gathers that Mr. Hněvkovský spent five years in the wilds of Ceylon, living the life of a native, and that his pictures are based on sketches made during this Gauguinesque lapse into savagery. His subjects are mainly figure compositions: essays in the nude studied under varying conditions, and rendered with an almost photographic insistency. The coloration is generally striking, if often strident, the handling curiously "tight" and lacking in impasto, although the settings of one or two panoramic subjects are treated in a manner curiously reminiscent of needlework.

Obituary: Marcus Stone, R.A. (July 4th, 1840—March 24th, 1921)

By contributing a picture to the exhibition of 1920, the late Mr. Marcus Stone attained the distinction of having been represented in sixty-four successive "Academies," a record eclipsed only by that of T. Sidney

for only a couple of years. When he was nineteen his father died, and Stone was left to depend upon his own efforts for support. Charles Dickens, an old family friend, introduced him to his publishers, Messrs. Chapman and Hall, with the result that the young artist made the illustrations for the first edition of *Our Mutual Friend*, 1865, and for several reprints of Dickens's earlier works, as well as novels by Trollope and other authors. Stone, however, was not desirous of subsiding into a black-and-white illustrator, and while engaged on this work produced a series of historical pictures, one of which, *On the Road from Waterloo to Paris, 1803*, attained great popularity. It showed Napoleon making a halt in a peasant's cottage, with the latter's wife and child regarding their illustrious guest with mingled curiosity and apprehension. This success, however, was not repeated until the artist began to exploit that vein of anecdotal art which he made peculiarly his own. He became frankly a story-teller in paint. His tales were almost invariably of love, and to heighten their picturesqueness he invariably garbed his characters in the costume of the latter half of the reign of George III. This style of subject was peculiarly adapted to his talents. He was a sound draughtsman, his colouring was always pleasant, and he possessed a gift for dramatic composition of the lighter order, presenting a scene in a manner that made its significance comprehensible to the most casual spectator. Among his more attractive works in this *métier* were *Rejected*,

1870, in which year he was elected A.R.A. *Musical Party*, 1881, *Hay or Love's Old Sweet Song*, 1882, purchased for the Chantrey Bequest for 1886, *Dramatic Recitation*, 1885, and *A Painting Class*, 1891, but many others could be mentioned that were hardly less successful. Practically every work he produced was exhibited, and his pictures were always among the most popular attractions at Burlington House. Hard creations of the highest art they were not, always simply and unaffectedly painted, characterised by happily expressed and pleasant sentiment, and thoroughly English in their inspiration.

Obituary: Jean Paul Laurens (March 29th, 1838–March 23rd, 1921)

The famous French artist, Jean Paul Laurens, died in Paris on the eve of his eighty-fourth birthday, which would have taken place on March 29th. He belonged to the group of painters who inaugurated the revolt to realism in the early sixties. As a consequence of, what was then considered, the heterodox nature of his work he at first received little support from official circles and the early portion of his career was passed amidst very straitened circumstances. He scored a triumph in the Salon of 1872 by his *Mort du Duc d'Enghien*, and followed this up with the *Pool of Bethesda* (1874) and *The Cardinal and his Prisoner* of 1874, in which year Laurens received the Cross of the Legion of Honour. His *Excommunication of Robert the Pious*, 1875, was secured for the Luxembourg Gallery, and in the following year his dramatic picture *The Last Days of Pompeii* gained him the *Prix de Salon*. Laurens showed his versatility of mind not only by painting in water colours as well as in oils, making a large number of highly effective designs for Gobelin tapestries and executing important decorative panels in the Pantheon and elsewhere. His pictures were generally of a tragic character. He loved the terrible, and delighted in picturing scenes in which he could suggest with grim earnestness the horrors of retributive judgment and death.

Exhibition at Guildford

An interesting exhibition of drawings from the hand of Mr. W. Graham Robertson, R.B.A., R.O.I., was held by Messrs. A. C. Curtis, Ltd., at the Sheriff's Parlour, 25, High Street, Guildford. Nearly seventy items were hung, their subjects being drawn mainly from *The Blue Bird* and other allegories. A sketch of *Mme. Sarah Bernhardt as a page* was executed in the great cottage-dining-room at the Porte St. Martin, Paris.

Contemporary American Art Exhibition

The exhibition of contemporary American art held at the Grafton Galleries (Grafton Street, W.1) owed its inception to Mrs. Gertrude Vanderbilt Whitney, an American sculptress, who for the past decade has maintained a gallery in New York where artists, without any expense to themselves, can hold professionally managed exhibitions. The works shown at Grafton Street had been selected from these displays. Whistler, Sargent, and one or two others were purposely unrepresented, as their work "is so well known to the English public," but, unfortunately, the gap caused by their omission was poorly filled owing to the inability or unwillingness of artists and owners to lend pictures. One might add that in a number of instances it was well nigh impossible to accept the exhibits as typical of their authors' finest flights. This is to be regretted; so little is known in Britain about contemporary American art that no effort should have been spared to create a satisfactory impression. A few items, however, can be excepted from the above statement. They were Thomas Eakins' restrained and thoughtful *Portrait of Henry Ossawa Tanner*; William Rush's low-toned composition, *Carving the Allegorical Figure of the Schuylkill River*; Rockwell Kent's decorative *North-west Bay, Alaska*; and M. Kuehne's pencil sketches of Toledo.

"The Langham"

Although more sparsely hung than its immediate predecessor, the last exhibition held by the Artists' Society and the Langham Sketching Club (at 1, Langham Chambers, Portland Place, W.) worthily upheld the fine traditions of this picturesque association. Mr. A. B. Simpson, the President *pro tem.*, gave a talented display of his ability in depicting charming little woodland scenes, peopled with the gods and nymphs of ancient lore. There is nothing coldly classical about Mr. Simpson's conceptions—they pulsate with vitality, and are never "obvious." The sensation they arouse can best be likened to that of a wanderer who, encountering in some sun-spangled forest a being of glorious aspect, does not realise until the *second* glance that he has passed a deity. Mention of Mr. Simpson brings to mind Mr. Allan Davidson, since both are fond of depicting the figure in exquisite miniature. But Mr. Davidson is not concerned with gods; he shows us a model posing in a studio, far better done than many professed miniaturists could manage. A stronger style of work was provided by Mr. Steven Spurrier, whose drawings of *A Woman carrying a Child* and *A Russian Ballet Scene* seemed as if they had grown naturally on the walls: a result of the decorative feeling expressed in them. One missed Mr. James Clark's accomplished handling on this occasion; but Mr. William Monk was well to the fore with some characteristically capable water-colours, including one of the *Old Sardinia Cathedral, Lincoln's Inn Fields*. Mr. Frank Wilde's sunlight impression of two pedestrians, and examples, too numerous to specify in detail, by Messrs. F. W. Hayhurst, A. H. Collings, H. Edison, T. Overnell, Hely Smith, Compton Hall, and H. T. Jarman, also repaid attention.

The Alpine Club Gallery

A small but interesting collection, mainly of retrospective work by living artists, at the Alpine Club Gallery (Mill Street, Conduit Street, W.), included examples by Sir William Orpen and Messrs. Augustus John and Gerald L. Brockhurst. The first-named artist's principal contribution was his *Young Ireland* painted in 1907, a portrait study distinguished by vivacity and commanding technique. From the same brush, *The Rebel* manifested the deep feeling that can be infused by a true artist into what would in some hands have become a stale school study. *Old Ledanois*, a bent and rheumy-eyed old man with wrinkled apple cheeks, displayed Mr. John's power of characterisation at concert pitch; and in *Ranunculus* Mr. Brockhurst permitted himself to exploit a less

unnaturally grey colour scheme than usual with considerable success. Mr. Howard Somerville's downright self-portrait, and the still-life painting in Mr. Mark Gertler's *The Mother*, were also notable.

An Unique Stamp Collection

PHILATELISTS will be interested to learn that the well-known collection of stamps of Great Britain formed by Mr. George Calvert, F.R.P.S., will be offered under the hammer by Messrs. Harmer, Rooke & Co., Ltd. (69, Fleet Street, E.C.4), early in May. This is probably the most complete collection of its kind that has yet been made, including, as it does, practically all the orthodox types and a number of extreme rarities, some of which have never before been put up to auction. Among these is the 10d. brown, issued in 1805, with the *Emblems* instead of the *Spray* watermark. This is one of the rarest stamps of all British issues. Mr. Calvert's specimen came from the Worthington collection. Other scarcities which will appeal to philatelists are the £1, 1882, watermark *Anchor*, now valued at about three figures, and the 10s., 1883, printed on white paper, unpriced by Gibbons. There are also large blocks of 10s. and 20s. stamps watermarked with the Maltese Cross, which is generally only found on isolated specimens. In addition must be noted a 9d., 1865, also erroneously printed on paper with watermark *Emblems*, instead of *Spray*, and an example of the rare 3d., known as the "Secret Dots Error" variety. Most of the specimens are in fine condition, Mr. Calvert having adopted the principle of continually refining his collection by substituting better specimens for those already contained in it, whenever opportunity occurred.

Expert Cabinet-making

COMPARATIVELY few laymen can properly appreciate how jealous is a true craftsman of the calling he pursues, or how intensely does he deprecate any action tending to degrade its status. Meretricious conception and slovenly technique count to him so much for blasphemies that he will attempt to infuse, even into "pot-boiling" productions, some slight distinctive note, rather than let his work lose all trace of his personality. Such personality, however, though almost unconsciously expressed by an individual, is apt to become swamped in the massed output of a firm. There are notable exceptions to the latter statement, of course, and none more markedly than in the case of Messrs. Howard & Sons, Ltd. (25, 26 and 27, Berners Street, W.). This house's history easily explains its retention of the individual note. Its founder, professionally interested in mattress manufacture, was in private life a cabinet-maker of such ability that what was practically his hobby presently became a standard feature of his business. Although founded just over a century ago, the firm has always maintained the same lofty traditions. Really distinctive modern furniture, including some chaste grey lacquer of unimpeachable craftsmanship and design, accompanied by discerning reproductions of rare old pieces, form a very important part of the business; but apart from them should special attention be paid to the section devoted to genuine antiques. Housed in stately rooms, the Adam ceilings and fittings of which bear silent testimony to Messrs. Howards' taste and competence as restorers and decorators, the collection abounds in tables, mirrors, sideboards, and chairs of numerous and varied styles. Bureau-bookcases of the Queen Anne and Chippendale periods are represented by unusually stately specimens; whilst the eye is held by a noble seventeenth-century mirror frame, carved with an eagle and scroll-work, looking none the worse after being stripped of no less than twenty coats of paint.

"Grangerising in Excelsis"

THE Rev. James Granger, when he issued his famous *Biographical History of England* in 1769, gave rise to the fashion of extra-illustrating—"Grangerising," as it is often called—which, since his day, has attained an almost universal vogue. It has, however, rarely been carried out with such attractiveness as in a collection at present in the hands of Messrs. Batsford (94, High Holborn, W.C.1), formed to supplement Granger's *History*, and the sequel to it compiled by Noble. This collection contains 1,200 engraved portraits of persons of rank and historical importance living between A.D. 800 and A.D. 1760. Though this number of plates has been exceeded in many other similar accumulations, the quality of the individual items comprised serves to distinguish it from them. The engravings were assembled over a century ago, when the choice mezzotints and other examples, which now realise such large sums at auction, were obtainable for a few shillings. Consequently, the collector was able to include proofs by such men as Valentine Green, McArdell, Fisher, T. and J. Watson, J. R. Smith, Dickenson, and others of the great masters of mezzotint during the eighteenth century; as well as works by J. Smith, Faber, Becket, Faithorne, Hollar, and other distinguished earlier engravers. Laid down in fifteen imperial folio volumes, uniformly bound in half vellum, the collection comprises likenesses of nearly every personage mentioned in Granger's and Noble's *History*.

The Amherst and other Forthcoming Sales

CONSISTING of nearly 1,000 lots, which will occupy five days (commencing on the 13th) in the dispersal, the late Lord Amherst's Egyptological collection will be sold at Sotheby's during June next. A curious item is a wooden sepulchral figure (Eighteenth Dynasty) of a woman, from the Lee collection, Hartwell House, Aylesbury, which, says the catalogue, "was named 'She,' as being the original of Sir Rider Haggard's novel."

During the same month this firm will also auction the library and engravings belonging to the late Mr. H. W. Bruton, of Gloucester, the well-known Cruikshank and Dickens collector, who in the latter part of his life turned his attention to mezzotints, forming a choice collection after Rembrandt, Joseph Wright of Derby, and other artists. The prints are in fine state, a great many being engravers' proofs and early states. They include Rembrandt's *Frame Maker*, by John Dixon, one of the striking features of the Theobald sale, when Mr. Bruton purchased it; the so-called *Prince Rupert*, by Valentine Green, really a portrait of Rembrandt himself as a young man; *The Duchess of Ancaster*, by McArdell; and the two large plates of *Charles II.* and *The Duke of Monmouth*, by Blooteling.

Although Mr Barton collected old Cruikshank drawings, he was also a keen student of bookbinding. It was natural, therefore, that he should be interested in Cruikshank, with whom he was personally acquainted, and the collaboration he made with Thackeray resulted in a unique publication, apart from the actual excellence of the text and illustrations, as a work on bookbinding. Two of the bindings, those of *The Rose and the Ring* and *Mrs Perkins's Ball*, are signed by Cruikshank, while there is also a manuscript drawing and a letter from Thackeray, both relating to the binding of *Rose and the Ring*, as well as a number of proofs of the illustrations. The whole collection of the works of Charles Dickens, including the set of the first books in parts, headed by the wonderful copy of *Pickwick*, and the unrivalled set of *Sketches by Boz*, illustrated by Cruikshank, for Mr Barton, of which only one other copy is in the British Museum Library. But perhaps Lever and Rowlandson may be the most remarkable features of the collection, with sixty-eight unpublished drawings by the latter to illustrate the tour made by Dr Syntax and Combe to Spithead to review the wonderful fleet of the period, and over a hundred drawings by Lever, unpublished, including the Duke of Dorset's coronation of the Seven Ages of Man, the Life and Death of Sir Jeffery Dunstan, and a large collection of Hogarth-Bewick woodcuts. The whole will be made up of Sir Thomas Lawrence's portrait of Samuel Lysons, Keeper of the Records in the Tower, many of whose drawings are in the collection, and Lever's *Progress of Gin*, which will appear in the sale-room.

"Black Jacks and Leather Bottells"

The subject of old English leather drinking vessels, hitherto somewhat neglected by writers, will be fully treated in a volume on *Black Jacks and Leather Bottells*, shortly to be issued by Mr Oliver Baker, B.E., who is a leading authority on these matters. The book, which is being privately printed by Messrs. Ed. J. Barrow & Co., Ltd. Cheltenham, traces the history of leather vessels from the earliest times, and affords valuable aids to the identification of leathers.

Appointment

Messrs. W. M. Power, Ltd., Frame Specialists and Picture Restorers, of Grey Street, Westminster, have been honoured with the appointment to H.R.H. the Prince of Wales.

The Boy Scout Shilling Fund

With the view to securing H.R.H. the Princess of Wales's appeal on behalf of the Boy Scouts' Shilling Fund, has been opened by the Committee of the Hyde Park Dance Club, under the patronage of the Boy Scouts' Association and H.R.H. Organising Committee.

A Grand Ball will be held at the Hyde Park Hotel, on the eve of Derby Day, May 4th, under the patronage of the Duke of York, Prince Henry, the Prince Royal and the Duke of Connaught.

British Antique Dealers' Association

The outing on Friday, May 5, to the wild flower Primrose Hill, by kind permission of Lord de Lisle and Dudley. Full particulars of the flower hunt, and its conduct, are to be found in advertisement columns, and Dealers and Connoisseurs

Forthcoming Art Auctions and Exhibitions (May)

Royal Academy of Arts (2nd).

Arthur Ackermann & Son. Water colours of Dartmoor and Scotland, by Charles E. Pellham. Flower Gouaches, by Lilian Stannard.

Alpine Club. Pictures of the Belvoir Hunt, and other scenes of English Country Life, by A. J. Munnings.

Bond Street Art Gallery. Flowers and Landscapes, by Ethel Wright. Designs for the Theatre, by Guy de Gerald (11th-31st).

The Carroll Gallery. Eighty House Life, by N. H. J. Baird. See *Advertisement pages*.

Chenil Gallery. Water-colours by Lady Victoria Manners, Miss W. Baker, Leonard D. Philpot, Dudleigh Field, William Watkins. Silhouettes by Lotte E. Matthias. Statuettes by J. Kassan. Bronze by Jean Milne.

The Collector's Gallery. Modern Etchings and Drawings. See *Advertisement pages*.

C. & D. Colnaghi & Co. Engravings by Muirhead Bone, D. S. MacColl. Etchings by Miss MacColl.

Cox Consitt & Sons. Water colours by Lee Priest.

Debenham, Storr & Co., Ltd. Sale of Jewellery, Silver, Watches (1st, 2nd, 3rd, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th). Court Levée (16th, 24th).

Dent & Co. Exhibition of Persian Water colours. Pictures Selected.

Eastwood & Holt. Sale of China and Japanese Curios and Porcelain *specially* May 1st and following days. See *Special Announcements*. [Atkinson.

Ellis Gallery. Abstract Sculptures and Paintings, by Laurence Bosch Gallery. Works by Burton and Lorimer, artists.

Frost & Reed. See *Provincial* and *Advertisement pages*.

Glendining & Co. Stamp Sale (May 3rd, 4th, 5th). Oriental Sale (23rd, 24th, 25th). Coins (26th). Medals (27th).

Goupil Gallery. Pastels and Drawings by Bithell and Continental Artists. [Jan Gravier.

Gradon Gallery. International Society of Sculptors, Painters, Gravers, Gallery. Water-colours of English Gardens and Woodland, by Frances Plimmond. [26th.

Grosvenor Galleries. "Nameless" Exhibition of Pictures.

Hampstead Art Gallery. Private Exhibition of Pastels and Water colours, by Miss E. H. Soper.

Harmer, Rooke & Co., Ltd. Stamp Sales (3rd, 4th, 7th, 10th, 12th, 13th, 19th, 21st, 24th, 26th, 27th, 28th. See *Advertisement pages*.

Hodgson & Co. Sale of the late Wynne Edwin Baxter's Library, including his extensive collection of original and early editions of John Milton's writings; and books relating to Milton. Also books on Egyptology and Microscopy, etc. (early in May). Rare and Valuable Books, including Bewick's and Doves Press books, Privately printed plate books, presentation copies of Goldsmith's "Traveller," Gay's Poems, etc. (during May). See *Advertisement pages*.

Knight, Frank & Rutley. Jewel Sale (6th, 13th). Furniture (8th, 27th).

Leicester Galleries. New Cartoon by Max Beerbohm. Memorial Exhibition of the late J. E. James. Water colours. Manet Gallery. Chenil Gallery. Exhibition by L. Austen Brown. Mansard Gallery. London Group.

Puttick & Simpson. Book Sale (4th, 5th, 19th, 20th). Musical Instruments (6th, 19th). Furniture, Objects of Art, Porcelain (6th, 20th, 27th). Stamps (10th, 11th, 24th, 25th). Pictures (11th). Engravings (13th, 27th). China, Lace, Textiles (13th). Autographs (25th). Sweet and Fine Arts (26th). Easter Price Lists (2). See *Advertisement pages*.

Sotheby, Wilkinson & Hodge. Sale of Modern Etchings, Drawings and Paintings, properties of Mrs. Pinsford, Leo H. Thacher, Comte de Pourtalès, E. A. Abbey, R.A., Lady Dick, J. E. Buckrose, J. D., and late Canon W. Lloyd, D.D. (2nd, 3rd). Napoleonic Relics, a very full Field Marshal Lord Grenfell and Privy Seal, the property of Napoleon Gladstone, Esq., of Capenoch and Fasque, including Mr. C. H. Gresham's collection of Books, including Mr. G. J. Monkhouse's property (9th, 10th). Italian Renaissance Medals, British and other commemorative Medals, properties of Mr. P. C. Fisher, late Consul Weiland, late S. M. Milne, and late Talbot Reade (10th and 11th). Jewellery, Miniatures, etc., including Mr. Gresham's Collection of Gold Boxes, Orders of Commander Daniel Oliver, R.N., Watches, Engravings (12th and 13th). Valuable Engravings, including Capt. Hon. Drummond Murray's property (3rd and 24th). The late Sir J. A. Bucknall's valuable Library, etc. (6th to June 2nd). See *Advertisement pages*.

Arthur Tooth & Sons, Ltd. English Landscape. Old Dutch School (Water-colours).

Twenty-One Gallery. Works by Reginald Hallward.

Walker's Galleries. Water colours by Alfred Rich (to 11th). The Late Geoffrey Arthur (17th-26th). Miss Fowler and Lady Maxwell (to 27th). J. Handwicke Lewis and Mrs. Eedman (23rd to June 4th). Portraits by Mrs. Tilton (26th to June 17th).

PROVINCIAL.

Bristol. Frost & Reed (at their Clare Street Galleries). Water-colours by F. J. Widgery. "The Moors and Coast of Devon." See *Advertisement pages*.

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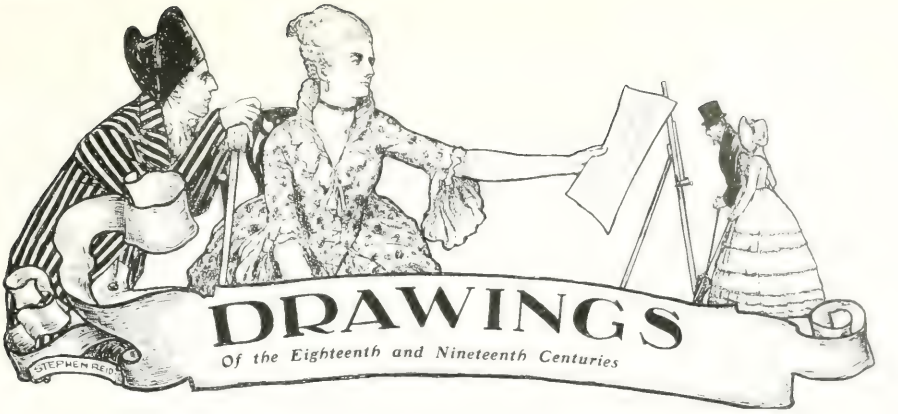
LINCOLN CATHEDRAL
BY THOMAS GIRTIN, 1801
In the possession of Sir Charles Walston



The Loan Collection of Drawings by Thomas Girtin at the Fitzwilliam Museum Part II. By C. Reginald Grundy

In his drawings of Lichfield and Lincoln Cathedrals, described in our March issue, all three of which were painted in 1794, Girtin may be said to have attained the culminating flower of his early achievement. In them he unequivocally showed himself a master, and, had he done no further work, they would have sufficed to give him an independent standing in English art. They transfigure the early topographical formula with direct and original observation from nature, and though their coloration is still to a certain extent conventionalised, it achieves in its fine presentment of tone and atmosphere a more complete realisation of truth than a merely imitative transcript would have allowed. Girtin anticipated in them much of the quality and feeling with which Turner, and to a lesser degree Prout, made their renderings of architectural subjects interesting. Before Girtin's time it may be said that the chief interest of all English drawings of old buildings was topographical—they serve merely as records of what they depict; their interest is nearly always as registers of what their artists saw, rarely of what they felt; whereas

NEWCASTLE-ON-TYNE. BY THOMAS GIRTIN. IN THE COLLECTION OF L. HAVES CHILLEMARD, M.D.

THE MAYCOCK COLLECTION

these drawings by Girtin are suffused with his personality, and attract us not merely as architectural presentments, but also as the artistic revelation of a great painter.

So far Girtin had not been greatly interested in nature. His most important drawings had been all chiefly concerned with the works of man—cathedrals, churches, castles, and other picturesque buildings, and he had used nature merely to afford them an appropriate and beautiful setting. Yet it was obvious in the progression of these earlier drawings that nature was absorbing more and more of his attention. His skies, which at first had been merely pleasantly coloured backgrounds, became increasingly studied, until as in the smaller drawing of *Lincoln* they had become an integral and vital portion of his compositions, showing a knowledge and mastery of aerial perspective that could only have been the outcome of close observation. The same dictum applies to his rendering of other objects of nature, such as trees and grass. Each successive drawing appears to reveal a greater appreciation of their beauty; and with this appreciation there came a growing disposition to see his subject as a whole, the component parts of which were all essential factors of the composition and expressed with the same full regard for natural truth.

The drawing of *Newcastle-on-Tyne* of 1796 aptly illustrates this development. In his scheme of composition Girtin no longer concentrates his attention on a prominent feature, but arranges sky, buildings, and river all to form part of a unified design, equally interesting in every part and painted throughout with the same sympathetic observation. Essentially modern in its feeling, this drawing is the more interesting because of its unfinished state and the insight it consequently affords into Girtin's methods during what may be termed his second period. It will be seen that the sky and middle distance are nearly completed, but that the foreground is only set down in outline, with the shadows blocked in with neutral colour. This method of laying out the design in a grey tint without reference to local colour was followed by all the early aquarellists, and Girtin, who had doubtless derived it from Dayes with other tricks of the trade, only abandoned it in his last works. Its advantage was that it compelled the artist to regard his composition as an arrangement in light and shadow, before he commenced to lay on his colour, and thus the chiaroscuro of his work was always well considered. Against this may be set the fact that the local colour, in the shadows at all events, had always to be expressed over a tone of grey, which often tended to falsify or neutralise it. In a drawing like the *Newcastle*, however, in which the general tone is quiet and the darks are greyed by the absence of any brilliant sunshine, this failing is not apparent.

One may surmise that indulgence in this practice was an actual benefit to Girtin in his early days. Unlike so many of his contemporaries, who were

CARNARVON CASTLE BY THOMAS GIRTIN IN THE POSSESSION OF MR. T. GIRTIN

content to produce what were practically lightly painted monochrome drawings tinted over afterwards to suggest a resemblance to nature, he, almost from his first efforts, sought to directly imitate nature; and the grey groundwork of his drawings must have caused him to turn his attention to tone rather than colour. In other words, it compelled him to seek for the unison that exists in nature, between masses of light or shadow unlike in their coloration but similar in their tonal value, rather than for the contrasts afforded by the juxtaposition of hues that embellish and set off each other's beauty. It is as a master of tone, and not as a brilliant colourist, that Girtin assumes his position in English art; and in the former capacity, so far as his later work is concerned, he will hold his own with any artist.

In the Fitzwilliam Museum exhibition it was possible to trace his progress to this mastery through a succession of stages. That he *could* attain brilliant effect and bright sunshine was shown in the *Devonshire Farm* of 1798, which by reason of its crisp, free handling and exhilarating colour was one of the most attractive items in the display. The *Mayor's Walk, York*, of the same year—a considerably larger drawing—was more artificial in its composition, a somewhat formal arrangement of trees on either side leading the eye to the quaint, high-arched old stone bridge, with the delightful glimpse of the city seen beyond. The figures in the foreground were reminiscent of Daves in their beautiful draughtsmanship. In figure drawing Girtin, indeed, owed much to the teaching of his early master, and on this point, at least, maintained a great superiority over his friend and rival, Turner, his figures, no matter on how small a scale they are introduced, being not only apposite, but always perfectly drawn.

The *Carnarvon* (1800) displayed an increased appreciation of nature—an appreciation, indeed, exemplified at the cost of the imposing effect which might have been attained had the whole of the massive castle been presented instead of merely a fragment. Girtin makes the Eagle Tower the principal feature of his picture. Its height is accentuated by the introduction of a group of figures immediately in front of it, while its girth is emphasised by the contrasting slenderness of the single turret, projecting tooth-like from the second tower immediately to the right. Massive as is the structure, it fails completely to dominate the composition in the same way that the cathedrals of Lincoln and Lichfield dominated the earlier drawings. One feels that this distinction is intentional, the outcome of an increased love for nature. The Girtin of the earlier period would

GATEWAY BY THOMAS GIRTIN 1800 IN THE POSSESSION OF MR. T. GIRTIN

have regarded it merely as furnishing an appropriate background for man's works; now it assumes the principal place in his thoughts, and the giant castle itself becomes merely one of its component features less imposingly vast than the distant hills, rising gaunt and dark in the background. The fine sky, with its piled-up mountains of cloud, assists to heighten this impression; while the river banks, fretted and worn by each successive tide, changing minute by minute in their superficial appearance, yet remaining unaltered in their main characteristics throughout, seem to parody in their appearance the time-worn walls of the castle, which, though built of material calculated to resist the inroads of ages, are yet more mutable by the permanent effects of time than are the heaped-up piles of sand.

The work shows that Girtin had thoroughly mastered the rules of composition. Its masses are admirably balanced and contrasted. The castle itself forms, with its outlying portions, the projecting end of the quay, and the shipping behind and beyond, a bold triangular arrangement, consisting in the main of straight and parallel, horizontal and vertical lines, formed in the one direction by the castle towers and turrets and the masts of the shipping, and in the other by the castle wall, the house, quays, and the banks of the river immediately below the buildings. These lines the more strongly accented because they nearly all meet at right angles are backed by a succession of curves, afforded by the forms of the clouds and the hills and the sinuous course of the further stretch of the river, which provide a grateful contrast and help to emphasise the stern and rugged appearance of the ancient fortress.

It would be easy to pursue the analysis further, but sufficient has been said to show that Girtin had fully availed himself, by the employment of an elaborate series of repeated and contrasted forms, to endow his composition both with rhythmical charm and variety. He had, moreover, done it with such unobtrusive ease and attained such complete success as to place him on a higher level in this respect than almost any contemporary landscape painter. Turner was perhaps his most successful rival, but the Turner of 1800 was by no means the great artist that he afterwards became, and during the lifetime of Girtin one must award the latter the pre-eminence. If one limits the meaning of the term "genius" to the intuitive power that enables its possessor to attain great results, almost without training, experience, or intellectual direction, Girtin was undoubtedly the greater genius of the two. Turner's powers, vast and far-reaching as they afterwards became,

GUISBOROUGH PRIORY BY THOMAS GIRTIN, 1801 IN THE POSSESSION OF MR. T. GIRTIN

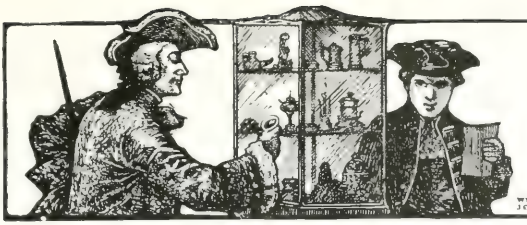
were only developed as the result of systematised and continuous study not only of nature, but of other men's work, and in his pictures one is sometimes confronted with passages which suggest lessons not perfectly mastered and ideas not wholly assimilated. Girtin, on the other hand, kept well within his powers, or rather his genius never failed to respond to the demands on it made by his ambition, and his works always possess that beauty which is derived from the easy and perfect realisations of the artist's conceptions.

Girtin himself was a student of other artists, as was exemplified by several free copies of Piranesi included in the exhibition. One feels, however, that the main trend of his art was not greatly susceptible to outside influences. He treated other men's work much as he treated nature, accepting suggestions from it, but always interpreting and assimilating them through the medium of his own personality. This may be seen in these copies of Piranesi, made by Girtin in 1800, probably with a view to qualifying himself for executing his large *Panorama of London*, exhibited at Spring Gardens in 1802. The works may be termed free translations, for they suggest Piranesi far less than Girtin, replacing the exuberance of the former with a dignified and fascinating tranquillity. A small drawing of an unidentified *Gateway*, ascribed to the same year, possessed the same quality. Executed swiftly and on a small scale, it yet attained in its largeness of feeling and breadth and simplicity of treatment a certain monumental dignity which elevated it into a great work; but the latest drawings of Girtin are nearly all distinguished by similar traits.

Eighteen hundred and one, the last completed year of Girtin's career, must have been largely occupied with the painting of the *Panorama*. The drawings in the exhibition belonging to this year, though interesting, were inferior in their attraction to some of the productions of the following ten months—Girtin dying on November 9th, 1802. To the later period belonged such fine examples as the *Valley of the Wharfe, Kirkstall Abbey*, and the majestic *Pontrimmon*. In these, and in the *Guisborough* of the previous year, Girtin attained his highest artistic expression, realising nature with monumental simplicity, massiveness and largeness of design, and investing her with mystery and suggestiveness. In the former qualities he had perhaps been matched by Wilson and Crome, but in his power of investing his work with a tender brooding melancholy, as beautiful and poignant in its way as the plaintive anthem of the nightingale, he knew no equal.

Feeling and sentiment in pictorial art are suggested by tone and accent. However sensitive a painter may be to the deeper and more permanent truths of nature, he cannot express them without thorough mastery of these two qualities, and in its possession largely lies the artistic greatness of

Girtin. In his later work he appears to have deliberately limited his range of colour, striving always for greater simplicity and directness of expression, until eventually he attained complete command of these qualities. Had he lived longer, it can be scarcely doubted that he would not have rested content with these triumphs, but would have gone on to further achievements. Possibly he might have rivalled Turner in the extent and range of his efforts and if so, his reticence and instinctive taste might probably have given us a second Turner possessing the eminence of the first, unweakened by the extravagance and errors of judgment which sometimes marred the work of the latter. Of one thing only can we be certain, that Girtin during his short career showed greater and more marked originality and genius than had been hitherto displayed by any landscape painter of his years and experience, and his art still remains a vital and important contribution to the achievement of English landscapists.



PIQUÉ

By H. C. Dent

PART V. THIRD ENGLISH PERIOD, NINETEENTH CENTURY.

IN view of the quotation at the end of the last article, it will be readily understood that the task of describing piqué of the nineteenth century is not wholly satisfactory. Quite at the commencement of the century, in the pre-Victorian period, specimens with some claim to artistic merit were produced, as the illustrations (Plate I.) will show, but such are few and far between. The writer does not wish the conclusion to be drawn that the workmanship was not good, because the very converse is the case; in fact, the actual piqué decoration throughout the time of George IV., William IV., and the early Victorian period is of better quality than is found at the end of the eighteenth century. But where the art suffered so greatly was in the heavy and cumbrous character of most of the various articles produced. Piqué work of this period is nearly in every case of the posé variety, being in many instances quite excellent in its quality. Most of the articles made were those associated with personal adornment, such as ear-rings, studs, necklets, pendants, brooches, and bracelets. That the workmanship was of exceptional quality is proved by the fact that it is quite rare to come across an instance among these trinkets (which must have been greatly exposed to wear and tear) where the inlay of gold or silver is not as perfect as it was on the day the article was made. Moreover, I am informed by a manufacturer of the present-day piqué, that to reproduce the adornments as worn by our grandmothers would be an exceedingly expensive commission, and thus pays a tribute to the excellent workmanship of the piqué of the period, however unattractive it may be in form and design. Added decoration of mother-of-pearl is distinctly rare, but a few specimens will be noted in the illustrations (Plates II. and III.).

As we approach the mid-Victorian time, the manufacture of piqué seems to fall altogether into abeyance, and it was not until quite the end of the reign that piqué again began to be manufactured. Such manufacture is carried on largely to-day, and consists mostly of articles of the toilet, such as brushes, combs, hand-mirrors, pin-boxes, trays, etc. The designs are good, being very reminiscent of the Adams period; but the piqué work itself is a purely mechanical process, the inlay of gold or silver being stamped out with a cutter, and pressed home between metal plates on to the softened medium. Unfortunately, no attempt has been made to reproduce the beautiful point-work of the original French art. Useful and beautiful as the articles made to-day undoubtedly are, they do not pretend to compete with the truly artistic productions of the earlier periods. As we have said, reproduction of point piqué is not even attempted, and is probably unattainable; and this fact places the collector of specimens of this beautiful art on safe ground, even in the earliest stages of following his hobby, as he is in the happy position of not having to pay heavily for his early experience, so commonly the fate of those who collect engravings, china, glass, or furniture. For the same reason, there is no necessity for one writing on the subject of piqué to indite a chapter on frauds and forgeries, an addition very necessary in most other branches of the antique, so freely and so skilfully imitated by the craftsmen of to-day. Perhaps, however, in this connection, a word of warning may be given with regard to combs, boxes, toilet trays, etc., of Italian manufacture, sold so freely in Naples, Florence, and throughout the towns of the Riviera. These are generally of celluloid in imitation of tortoiseshell, and decorated with gilt clous in imitation of piqué. These articles are attractive at first sight, but quite fail on close inspection. The gilt points in all cases are fixed on with glue or some adhesive material, and soon flake off, leaving the piece all too exposed as a base imitation. Many of these pieces have been purposely dulled, and have been from time to time offered to me in second-rate shops of the Metropolis as genuine piqué. No dealer of any reputation would seek to palm off upon his client such a base substitute for the genuine article, and it is scarcely conceivable that a collector with any appreciation of art could allow himself to fall into so obvious a trap.

PART VI.—PIQUÉ ON THE IVORY MEDIUM

As a medium for the art of piqué, ivory was far less extensively used than tortoiseshell, and this was probably due to the fact that the shell could be more easily moulded, and therefore lent itself to adaptation rather more readily than ivory. To its translucency greatly added to the effect of the inlay, and was therefore the favourite medium with the craftsmen in the art. The remarks already made with regard to the special designs associated with the various periods apply equally with reference to the ivory medium. In the Louis XIV. period, piqué on ivory is distinctly uncommon. Among the specimens illustrated, special notice is drawn to a very beautiful fan (Plate IV.), the rays of which are piquéd in silver point in the conventional style. The work is of the very finest description, the points piercing the ivory completely, and thus form a pattern on the reverse side identical with that on the front. So closely are the points placed that it is quite wonderful how the medium has held together, and it is a great tribute to the craftsman responsible for this beautiful example of pierced piqué that

MRS. SANDBY
F. COTES *pinxit* 1755
JAS. McARDELL *fecit*
From the Batsford Collection of Historical Portraits

The CONNOISSEUR

ENGLISH NINETEENTH CENTURY PLATE II.

scarcely a point has become displaced after the lapse of so many years since it came into being. The rays forming the two outer guards—"panaches"—of this fan are piquéd in clous d'argent in place of the points, affording a most pleasing effect. The thumb-piece at the base of each guard is decorated with mother-of-pearl, which in this instance is not engraved, thus forming a rare exception to the rule applying to nearly all specimens of Louis XIV. piqué.

Specimens on the ivory medium during the Louis XV. period are even more scarce than in the Louis XIV.; but in the Louis XVI. period, and up to and including the early years of the Second Empire, the ivory medium was much in evidence, patch-boxes, toothpick cases, needle and bodkin cases, being freely decorated with gold piqué, both point and posé.

With regard to the three English periods, specimens of the seventeenth century are quite uncommon. A tobacco-box (*temp.* Charles II.) is illustrated (Plate VI.), the lid and base being of ivory, and the former being decorated with the familiar circle design of the time. The ivory heads of tasselled malacca canes were sometimes decorated with piqué; the author has seen two dated specimens of Charles II., and similar ones of the William and Mary (1689) and Queen Anne (1703) periods appear in the illustrations (Plate VI.).

It has already been stated that this last-mentioned example is probably one of the very latest specimens produced in purely circle decoration, and can therefore fairly be included in the seventeenth-century period.

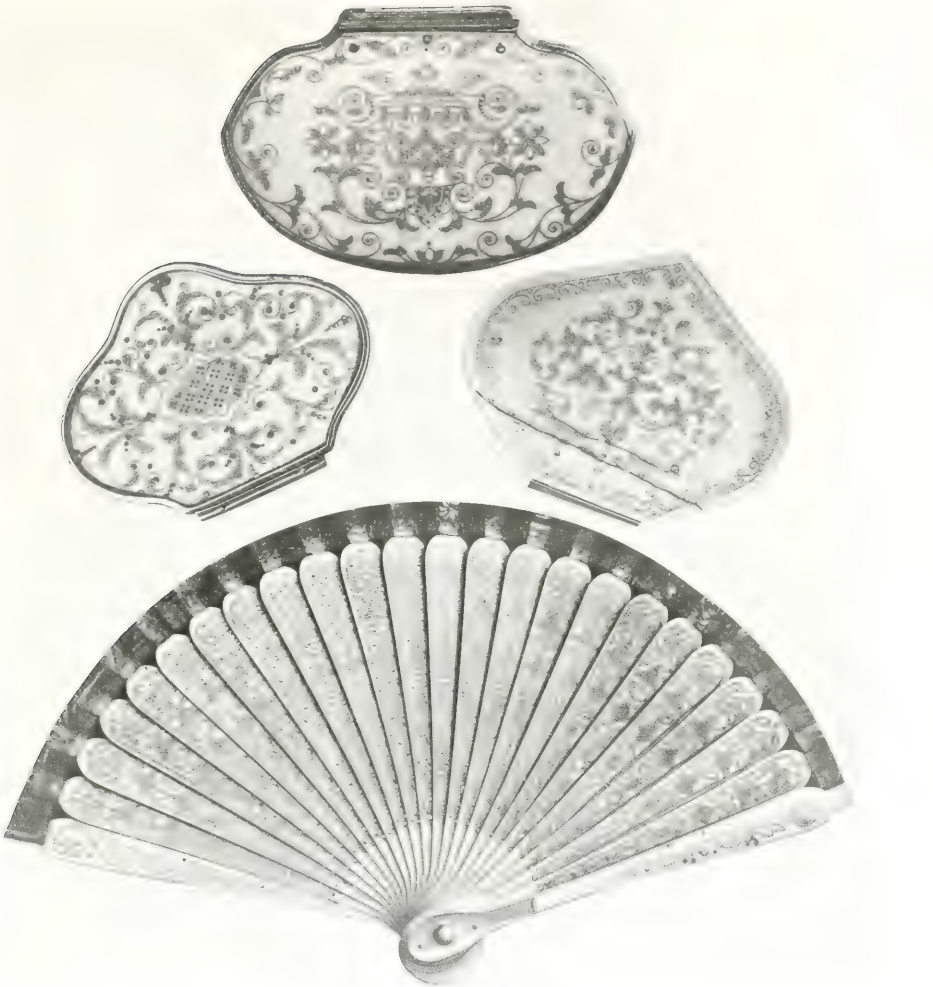
In the early part of the eighteenth century, as in the corresponding French period of Louis XV., scarcely any piqué on ivory was manufactured; and it is not until quite the end of the century that the revival of French work on the ivory medium stimulated similar effort on the part of workers in England. No pieces of great moment were produced, and were limited to trifles such as patch-boxes, etc., and in no case did the work accomplished approach, for artistry and delicacy of detail, that of the French craftsman. About the third decade of the nineteenth century, work on the ivory medium altogether disappears, both in France and England, for in the somewhat

PLATE III.

mechanical process associated with the late nineteenth century, tortoise-shell is the only medium used in both countries.

I desire to draw special attention to the Napoleonic toothpick case (Plate V.), the ivory is finely carved, piqué only appearing in the decoration on the breast of the Imperial eagle. This interesting specimen belonged to my wife's nephew, Commander Cunningham, R.N. His great great grandfather was the naval surgeon on board the *Bellerophon*, to whom Napoleon I. presented the case, and also a book, as a mark of appreciation for services rendered.

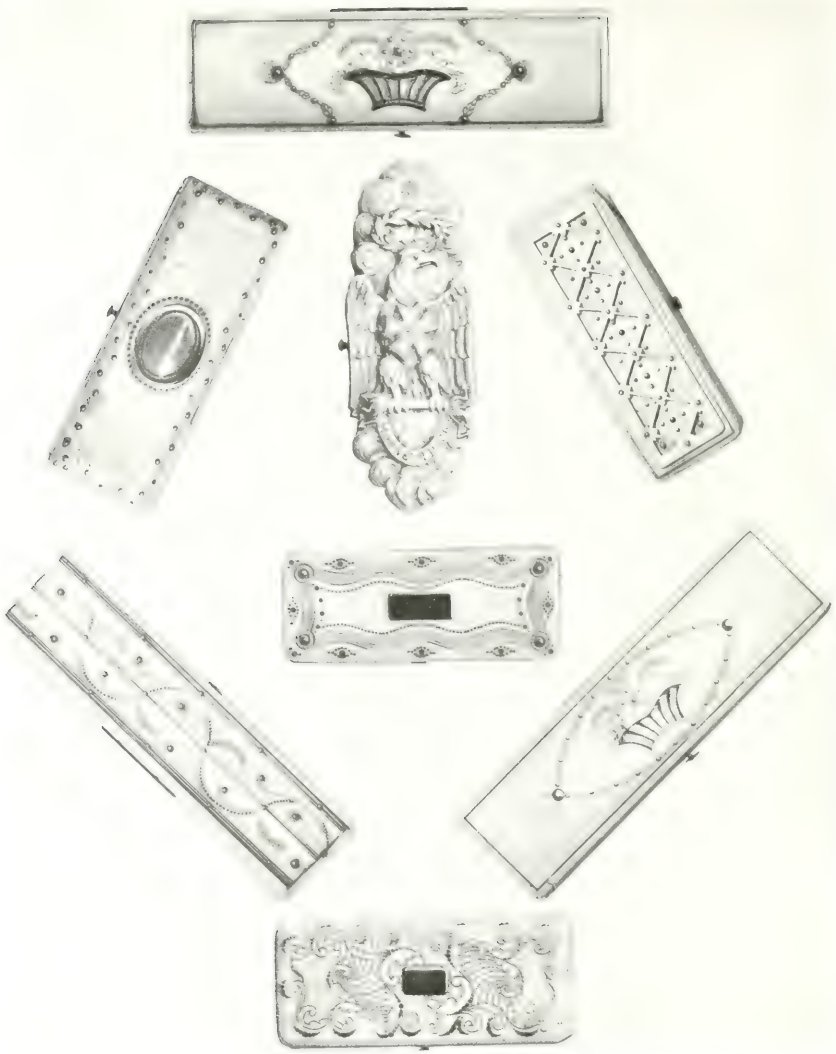
I cannot conclude these notes on piqué on ivory without referring to a very fine set of knife and fork handles of German origin, to be seen at the Victoria and Albert Museum, and dated 1680. Oddly enough, the silver circle—the outstanding decoration of English seventeenth-century piqué—is greatly in evidence in these excellent examples. They are of considerably later date than the earliest English specimens with similar design, so that I think we are right in claiming that this special form of decoration originated in this country, and was elaborated in Germany at a later date.



PIQUÉ ON IVORY PLATE IX

PART VII.—SPECIMENS OF CRAFTSMANSHIP ALLIED TO OR IN IMITATION OF PIQUÉ.

IT will be remembered that in the opening article, the definition of piqué was stated to be "the decoration of tortoiseshell or ivory with gold or silver, either point or posé, and the added embellishment of mother-of-pearl in a large number of cases," and it was further stated that this description has held good for some three hundred years, through which long period we have attempted to follow this minor art. Following these notes are given (Plate VII.) a few illustrations of specimens which, although allied to piqué, do not absolutely fulfil the requirements laid down by the above definition. Variations from true piqué consist mainly in the use of various media other than tortoiseshell and ivory, such as horn, wood, shagreen, marble, agate, and composition.



TORTOISESHELL AND IVORY

TORTOISESHELL

In none of these cases is the effect so pleasing as when the recognised media are used, and it is due to this fact that specimens other than on tortoiseshell and ivory are so rarely found. Also several examples are shown in the illustrations of chased and pierced silver on tortoiseshell where the decoration is raised above the medium, instead of being pressed home, as in the case of piqué. Other specimens are shown where the one recognised medium has been used as an added decoration for the other. This was more often the case with regard to the ivory on the shell, and in many cases an added decorative effect was obtained by staining the ivory green, blue, black, or red, with

PIQUE ON IVORY PLATE VI.

most pleasing results. The bell-handle, probably of the Adams period, is a rare specimen, showing, as it does, the use of the shell medium as an added decoration to the ivory. Occasionally one comes across a Vernis-Martin box where the star decoration associated with the piqué of the Louis XVI. period has been successfully imitated on the tortoiseshell medium by the use of this attractive varnish. Two examples are given of old English lace bobbins of the late eighteenth and early nineteenth centuries; in both of these it will be noticed that point piqué has been imitated, the ivory being stained in various colours in the form of names and mottoes. In other bobbins I have

SPECIMENS ALLIED TO OR IN IMITATION OF PIQUÉ — PLATE VII

in my possession, small clous of pewter have been inlaid on the ivory or wood, as the case may be. During the late eighteenth century, shagreen, mostly in the form of watch-cases and étuis, was freely used as a medium for embellishment with clous d'or, and with quite pleasing effect; indeed, next to the recognised media for the craft of piqué, shagreen, in my opinion, is the most successful.

TURKOMAN RUGS

BY MAJOR HARTLEY CLARK

YOMUT TURKOMANS.

THE Yomuts are a large but rather scattered tribe which was ousted by the Tekkes in the first half of the eighteenth century from the fertile country round Kizil Arvat. They have since been divided into two main settlements. One, the Gorghen Yomuts, settled in the country on the south-east shores of the Caspian Sea, from the lower reaches of the Gorghen and Atrak rivers as far northwards as the Great Balkan and Little Balkan mountains. The other, the Khivan Yomuts, settled mostly in the province of Khiva, to the north-west of the capital.

Yomut rugs show distinct Caucasian influence, as might be expected from the geographical location of the tribe immediately east of the Caspian Sea. This influence is especially noticeable in respect of the brighter colours introduced, usually in minor quantities of turquoise blue and green, and in the frequent use of the "latch hook" both in the borders and in the field.

Their fabrics are, however, purely Turkoman in all respects of weave, finish, material, design, and general colour-scheme. Occasionally a piece may be found woven in the Turkish knot, but this is exceptional.

As regards design, the most distinctive characteristic of Yomut rugs, differentiating them from the majority of other Turkoman rugs, is the substitution of diamond-shaped designs for the more usual octagon.

I am fortunate in being able to illustrate* an extremely interesting rug of early eighteenth century date which is a pure Yomut type, of exceedingly fine quality and in excellent preservation.

In this example the diamond shapes, quartered in blue and green, which cover the rich red field in regular rows, are surrounded by latch hooks; but an equally common design is one in which the diamond shape is composed of a number of small panels enclosing an octagonal form in their centre and each containing a flower form, somewhat resembling an anchor, which in reality is a flower with a bud or leaf on each side of its stem. This flower form is similar to that often found in Ersari Turkoman and Bokhara rugs, in the latter it is often more elaborate than the purely Turkoman representation of it. In the rug illustrated it appears in very primitive form within the diamond shapes, where it is reduced to little more than a "broad arrow."

The swaying vine edged with latch hooks, in red on an ivory ground, of the main border, is characteristic, and in this rug takes a particularly pleasing form. There is something bolder and finer in its design than is usually seen. The exceptional breadth of its ivory ground is toned into harmony with the field by an immense amount of detail in red, thus detracting from what

* By courtesy of Messrs. Jekyll, of Berkeley Street, who kindly lent the rug for the purpose.

would otherwise be an overpowering effect of white.

The secondary border with guard stripes of the familiar pole design and an unusually elaborate reciprocal flower form in blue and green alternating with red.

The broad pale end beyond the field border contains only a row of elongated hexagonal plaques, in which the quartered diamond in strings of four again makes its appearance, but not infrequently the Yomuts display at the ends a very striking arabesque design containing a large proportion of turquoise blue, and one can imagine that the blue waves of the Caspian were the inspiration for it.

An interesting feature, again showing Caucasian influence, is the row of tiny sheep-dogs which is seen immediately above the top field border. They also appear here and there in the spaces of the field between the diamond shapes. Animal life is seldom represented by Sunni Mohammedan weavers, but the guardians of their flocks and tents have here been permitted to become an honoured exception.

These rugs are hermetically to come in considerable number from Khiva to Orenburg, to Moscow, and from Krasnovodsk across the Caspian to Constantinople; but prior to the rule of the earliest and most easily accessible of the Turkoman, so the fine old specimens were soon extracted from the country, and the modern output is very inferior.

It is these carpets which may more legitimately be called "Khivas" than many others which bear the name.

It is interesting to note the points of similarity and kinship between these Yomut rugs and those of the Ersari Turkomans, who also originally migrated from the shores of the Caspian Sea to their present territory. Both tribes use diamond formations for their main design, both are addicted to the alternation of dark blue and green in their colour-schemes, and both employ a primitive little flower form in their minor decoration.

YOMUT TURKOMAN CARPET
EARLY EIGHTEENTH CENTURY

THE CONNOISSEUR

Some Foreign Panels in Oak: Leaves from a Collector's Notebook

By Fred Roe, R.I.

"It is no part of nature's programme to preserve ancient relics for the purpose of instructing archæologists." Thus Mr. Robert Munro, and considering for how much the great European War has been responsible in the way of unchecked, and yet often inevitable, destruction, it is difficult to see how this neatly expressed opinion could be improved upon.

The two following extracts, taken at random from the letters of the late Ken Kemp, A.R.B.A. (the young landscape painter, who died so prematurely in 1918), whilst serving on the Flanders front, speak volumes in their descriptive simplicity:—

17 Nov., 1916

"In one dressing station they use a fine old oak table with bulb legs as an operating table. I could buy it for a few shillings, but I am afraid I should never get it home."

6 Dec., 1916

"There is some very nice oak lying about, but impossible to get away. I saw a bulb-leg table (about 1600) being broken up by the soldiers for firewood."

A relative, a connoisseur and lover of art, also remarked:—"It was too cold and wretched to leave any room for sentiment. I would have willingly burnt a Velazquez for the chance of raising a blaze and getting warm."

I have often wondered what became of the fourteenth-century coffer which formerly stood outside the sanctuary in Ypres Cathedral. This exceedingly rare example was sculptured with a representation of St. George's combat with the dragon, and was probably an English treasure chest left behind by our army on their retreat from Ypres in 1383.* When I last saw it the coffer retained its original colouring and gilding, and was in an excellent state.

The following poignant extracts, culled from special correspondents' accounts appearing in *The Daily Mail*, may give some indication of the ultimate doleful fate of this superb relic:—

28 Nov., 1914

"Along the aisle, over stones and heaps to the altar steps you can struggle. . . . The far end of the church on the day I write about was filled with blazing wood."

30 Nov., 1914

"It is bitterly sad to see scattered into the cold gloom of winter all these sacred things that for centuries had not been moved from their places. All that can be saved from the Cathedral and the Cloth Hall is piled pell-mell in the neighbouring cellars."

Again, from another pen:

"I wish I had the transport to take some of the old furniture home. Some of the pieces are interesting historically. As the population is Catholic, some of the big cupboards sheltered

No. 1.—OAK LOCK PANEL, FRENCH FIFTEENTH CENTURY. FROM PAVILLY.

* Illustrated in *Ypres . . . Past and Present*. Methuen, 1902.

chests from their present during the Revolution

[illegible] the case the unavoidable [illegible] of [illegible] about one of the [illegible] chests

A [illegible] of the London Borough [illegible] possible to [illegible] Bow [illegible] Derby [illegible] chest had been [illegible] to help the [illegible] with bulbed [illegible] panel of the chattel [illegible] Within [illegible] Lord [illegible] became [illegible] [illegible] panel and wanted [illegible] opportunity to [illegible] Whereupon [illegible] place of his [illegible] was not [illegible] another and [illegible] remarked that [illegible] returned to [illegible] worst [illegible] [illegible] with him.

[illegible] Why not

[illegible]

Sad, exhaustion is a matter which cannot be sufficiently deplored, but, on the other hand, the combination of antique fragments into a semblance of their former state is seldom [illegible] Thus [illegible] of bygone craftsmanship should be carefully preserved in their despoiled and incomplete condition. I say "should" but, as the present supply of ancient art treasures has fallen far short of the demand, it only too often happens that odd fragments are cunningly [illegible] into a "complete" article the whole of which thus becomes open to doubt. The French are [illegible] ingenious in reconstructing furniture, putting together from mere remnants [illegible] originals. I have seen a casket of sixteenth century design which, by a modern faker, had [illegible] been [illegible] on an ancient mechanism for opening the lid. This reminds one of the enterprising settler in the West, who is said to have built a complete house on to a brass door-knob which he found in the road.

A piece which it would be practically impossible to reconstruct satisfactorily on the lines indicated is typified by the fragment of Flamboyant carving illustrated in No. 1. One of the finest specimens of its kind extant, it once formed the centre of the framed front of a French chest belonging to the period of Louis XI., which, in its original state, must have been a very splendid piece of work. Though but an echo of the completed structure, this waif is a perfect microcosm of the styles and methods practised by master coffers in Northern France during the fifteenth century. Its joinery and moulding, together with the carved block for the backplate, are all characteristic, while the ornamental carving, or, rather, remnant, [illegible] amply attests its origin for the [illegible] piece to be [illegible]

How beautiful [illegible] were discovered at Evreux, where the *[illegible]* of which it once formed part was apparently broken up many years [illegible] for the purpose of [illegible] as a [illegible] one [illegible] capacity. Such instances of nineteenth century vandalism occurred only too frequently. It is but [illegible] month [illegible] the writer came across in England a [illegible] chest entirely constructed of [illegible] which had been chopped about too much [illegible] to render them worth removing.

There is one peculiarity in the construction of French framed chests which has never yet been sufficiently noted or appreciated. In England and most frequently in Germany, the panel consisted of thin planks merely let into a framing, and presenting an interior contour very similar to that of the exterior. The French craftsmen, however, seemed anxious to preserve an even surface *inside* the box. To the furtherance of this end he thickened the panel, with the exception of a small rebate to accommodate the back of the [illegible], and the whole inner surface of the chest thus became even. The following diagrams illustrate this very important point, the second being a section of a French chest, the panel being shown [illegible]

It therefore, we have a loose specimen of say, linen panelling, whose nationality is in question, and find on examination that its section is of this shape

we need hardly feel any doubt that the specimen is other than of Anglican make.

In France the stiles or uprights of Gothic chests were more frequently carved with tracery than in England. A number of chest fronts of Gothic design from the McIlhenny collection, and said to be of French and English origin, were exhibited in 1915 in the Pennsylvania Museum, U.S.A. Some of these had their stiles decorated in a very similar manner to the fragment here illustrated

No. III — LATE GERMAN PANEL — CARVED OAK
FROM COLOGNE — IN THE POSSESSION OF MR. RONALD A. COATES

No. IV. HERALDIC EAGLE — CARVED IN BOX-WOOD
CENTURY — IN THE POSSESSION OF MR. [illegible]

(No. II., which, by the way, was bought in Northern France within the last few years). The nationality of the McIlhenny chest fronts was in no way open to doubt, and, to be precise, the particular locality from which several of them emanated was most probably Brittany. This hypothesis does not even exclude a Dutch front stated to be English work of the reign of Elizabeth.

The large and elaborate *parchemin* panel next illustrated (No. III.) is one of a pair recently brought from Cologne by a British officer who was with the army of occupation. The trefoils with which this piece is ornamented in no way differ from Flemish designs of approximate date, *i.e.*, the junction of the fifteenth and sixteenth centuries. A very pretty detail in the pattern is the inward curl, or volute, of the *parchemin* at its termination in each corner, "as though insufficiently fastened," a Frenchman once remarked to me. The neighbourhood of Antwerp was formerly a happy hunting ground for the acquisition of treasures of a precisely similar description, but the ravages of the Great War have since destroyed all possibilities in this field.

Illustration No. IV. is that of an oak panel, perhaps of Danish origin. The heraldic decoration it exhibits is noticeable for the classic treatment of the lambrequin and the way the whorls which appear on the armorial bearings are repeated on the winged crest, as well as above the helm and below the shield. The date of the work is approximately seventeenth century. A comparison between this panel and an English specimen designed on similar lines is instructive

No. II.—CARVED PANEL FROM A CHEST OF CLOSET, SOUTHERN FRENCH. FIFTEENTH CENTURY.

A GREAT LONDON DELINEATOR

BY E. BERESFORD CHANCELLOR

LONDON has been lucky in its delineators. Later days when Hogarth and Rowlandson, Cruikshank and Scott have left their immutable pictures of its houses and streets as well as its manners and customs to our own time, when the brushes of such different artists as Mr. Logsdail, Dr. Philip Norman and Mr. Yoshio Markino have perpetuated its historic buildings and its outstanding characteristics, it has afforded to a curiously rich band of painters and draughtsmen materials and subjects for a singularly notable topographical gallery. Among those who have recognised its salient beauties and have perpetuated them worthily there is no greater than Thomas Shotter Boys; and, I may add, none who is so generally little known. Indeed, so forgotten is he that a brief record of his life and achievements will not be superfluous in an article chiefly, as it is, concerned with his pictorial description of the London of his day.

Thomas Shotter Boys was born in Pentonville on January 2nd, 1803. Little or nothing has survived as to his parentage, childhood, or upbringing, but we know that at the age of fourteen he was apprenticed to George Cooke, the well-known engraver, with a view to entering

HYDE PARK CORNER

FLEET STREET LOOKING TOWARDS THE DUKE OF YORK'S COLUMN. FROM THE LITHOGRAPH BY E. A. ROPE.

this sphere of the artistic profession. This fact seems to indicate that he had shown, at an early age, marked artistic proclivities. While under Cookes's aegis he is said to have drawn some thousands of illustrations for Loudon's *Cyclopædia of Plants*. That he undertook too many ambitious work is proved by the fact that he exhibited first at Suffolk Street in 1824, and, later, at the New Water-Colour Society and Royal Academy. In 1825 he went to Paris and there came under the influence of Bonington, an influence very marked in his later output. In Paris he seems to have gone in for a regular course of study in painting at the atelier of the great genius whose career was destined to be so short but so brilliant. He remained, indeed, with Bonington till the latter died from sunstroke while sketching on the banks of the Seine. During this period Boys was employed on such men as Dibdin, Mogford, Zeath, and Baron Hermanndt in illustrative work. In 1830 he went to Brussels, but the outbreak of the revolution there forced him to flee, and he returned to England, where he took up lithography with marked success, executing works in those of David Roberts, and Cockerell. Stanfield he also reproduced in lithographic medium. In 1838, the publication of *Picturesque Architecture in Paris, Ghent, Antwerp, &c.* (this looked something like a sensation, for it combined novelty of handling with a true artistic instinct. Three years later *Original Views of London as it is* appeared and set the seal on his reputation. In recognition of his talent, Louis Philippe sent him a ring and an autograph letter; while his membership of the Institute of Painters in Water-Colours, of the Société des Beaux Arts in Paris, and the Société Belge des Aquarellistes, indicates the cosmopolitanism of his reputation.

It was not until 1847, however, that Boys was represented on the walls of the Royal Academy with *Ivry, de la Ligue Room*, which was succeeded in 1848 by a view of *Prague*. These were Boys's sole contributions to the display. His address was then given as 51, Great Titchfield Street.

He died in 1874, and among other works executed by his facile pencil was Ruskin's *Seven Lamps*, for which he etched some of the plates.

Perhaps it is however his book on London that is said as his most memorable and interesting achievement. That book consists of an illustrated title and twenty views drawn and lithographed by Boys and published in 1842. He had done somethi the same way in the previous year, when h *Photographs of the Decorations, Old Furniture, &c., the Morning after the Fire*, appeared on the following November 1.

On the title of the *London* views Boys address as 90, Great Portland Street—a fact interesting to the topographer. It is difficult to select from the twenty-five pictures (they were issued plain and coloured the latter being far the finer and rarer those that

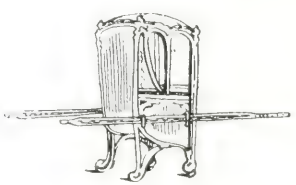
HYDE PARK NEAR ROSVENOR ST

PICCADILLY LOOKING TOWARDS THE CITY

SCALES TO THE STRAND FROM CHARING CROSS

most impressive. But from an artistic point of view I doubt whether the *Hyde Park Corner*, showing the Wellington Arch in its old position, *Hyde Park and Grosvenor Gate*, full of life and go and crowded with equestrian, pedestrian, equestrian, and in carriages, the contrasts well with the architecture of the Grosvenor House estate—very delightful as it does with the existing buildings—the *Regent's Park*, a beautiful thing in which Boys excelled as an artist as well exemplified in the way he makes the balloons introduced carry up the eye as it were, link the street together—the *Regent Street*, with its excellent arrangement of the figures and coach—the treatment of Nash's architecture—the *Charing Cross*, showing the passage of Northumberland House in the middle background to the Lincoln's statue, which would now be lost to us—and *Temple Bar*, looking east with the old houses that are now, to a great extent, of the past.

It is needless now to particularize, and others may make their own selections. Two of the views are not in my judgment, quite so successful as the rest, simply because they are rather too architectural with the human element more in abeyance—the west end of *Westminster Abbey* and *Old Bond Street*. But after all every one of these exquisite and precious pictures is both a topographical document and a work that only a really fine artist could have achieved. Exquisite because of their skilful and accurate draughtsmanship, their beautiful colouring, and their strength and rightness of line and contour; precious because they bring before us not only the architectural features of a London that has so largely disappeared, but in a thousand incidental ways tell us how the men and women of the day dressed, in what sort of conveyances they rode—the tilbury the only cab, the now prehistoric omnibus—what, in short, was the life of the streets in the first years of Victoria's reign. Those who have copies of Boys's *London* views not only possess something of considerable and as the years go by, ever-increasing monetary value, but also treasures from the hand of a great but forgotten artist.



LOUIS FRANÇOIS ROUBILIAC

BY D. MARTIN

AFTER A. CARPENTIERS

From the Batsford Collection of Historical Portraits

The Connoisseur

NOTES AND QUERIES.

The Editor invites the assistance of readers of THE CONNOISSEUR *who may be able to supply the information required by Correspondents.*]

UNIDENTIFIED PAINTING (No. 350).

February, 1921.

SIR,—In the February number of your magazine I recently came across an unidentified portrait belonging to A. E. Knibbe, Sydney, N.S.W. (No. 350). It appears to be the same as a miniature in our possession of the *Sybille Persica*, by SIBYL Stern.

"Sybilla Persica" is written on the pages of the book on which her elbow is resting, in our miniature.

I write this on the chance of it being of interest, but doubtless you have already traced it before now.—M. EXETER (Marchioness of Exeter).

SIR,—Many years ago we possessed a copy of the original of this work, brought by my father from Italy, but have long since parted with it, and only of later years have I been able to find the original.

It is the *Persian Sibyl* by Guercino, and the original hangs, or did hang some years ago, in the small Picture Gallery in the Palazzo dei Conservatori in the Capitol at Rome, where I saw it.—S. M. SITWELL.

Mrs. Holliday and Mr. John C. Fisher also thanked for replies.]

(307) UNIDENTIFIED PORTRAIT

UNIDENTIFIED PORTRAIT (No. 307).

SIR,—On the back of this oil-painting (on a slip) is printed: "J. B. Greuze. A lovely female called Madame Geoffrin (?), with auburn hair tied with blue ribbon and flowers, in a pale blue and white drapery. Very elegant. From Mr. Emerson's collection." The frame is a very handsome carved one, and the picture is clear and bright and in perfect condition.

I should be glad to have any information as to its history.—MRS. ERNEST CHAPLIN.

"APOLLO AND MARSYAS" (No. 368).

SIR,—I enclose a photograph of an oil-painting in my possession, measuring 30in. by 22 in., of which I have been unable to trace the painter.

It represents the classical story of Apollo and Marsyas, a Greek shepherd, who found the lute discarded by MINERVA, since the playing of it distorted her mouth.

Marsyas, becoming expert with the lute, had the temerity to challenge Apollo to a musical contest, which challenge the god accepted on condition that the vanquished should submit to being

flayed alive by the victor. The picture represents the commencement of the flaying.—M. T. Hodding.

3 ft. 11 in. wide by 2 ft. 10 in. high, is painted on four wood panels, and is in a good state of

(378) "Apollo and Marsyas."

"Adoration of the Kings" (No. 369).

Sir,—An elderly widowed lady friend of mine has this old Flemish picture, which has been in her family for a great many years. The only information I can give is that it is in size preservation. Information as to origin, etc., is desired.—Ernest Tunbridge.

Unidentified Painting (No. 370).

Sir,—I desire information about this oil-painting.

(379) "Adoration of the Kings."

size 41 in. by 31 in., which has been twice lined, suggesting that the work must be of some age. I have discovered the name "Meer" written on the central pier of the bridge. The colour-scheme of the picture is largely composed of blue and a golden brown. I think it is a Vander Meer.

MALCOLM MERCER

(370) UNIDENTIFIED PAINTING

UNIDENTIFIED PAINTING. No. 371

SIR,—This unsigned oil painting, supposed to be about a century old, belongs to my cousin in

(371) UNIDENTIFIED PAINTING

New Zealand, who wishes to have it reproduced in THE CONNOISSEUR, on the chance of being identified. It is in good condition, the colours being not at all dim.—M. F. ROBINSON.

"GREUZE" SUBJECT, No. 57.

SIR,—From sculpture you have with the photograph of a "Greuze" picture, and should be greatly obliged if your readers can identify same. It measures 37 inches by 28½ in. The background is dark, the clothing drapery of a deep shade of blue, the scarf a very delicate shade of blue, and the bows, white.—J. H. MANN.

"HORN AND BELL."

SIR,—Can you favour me with any information about what is known as the "Horn and Bell," used, I think, early in the seventeenth century to summon attendance in old houses of the gentry. I have had something of this kind presented to me, and I would be glad of any information you could let me have concerning it. The bell has no clapper, but is brass, and a very fine tone when struck by the horn, which is attached by means of a leather thong.—W. LEVESLEY.

UNIDENTIFIED PAINTING, No. 57, March, 1921.

SIR,—The above picture depicts Niobe with one of the deaths of her children, seven sons and seven daughters, caused by Apollo and Diana. The subject is described well in Ovid. The picture is probably by Trepolo. I think it has been cut away at sides and bottom.—B. EVERETT.

"GREUZE" SUBJECT.

On a Cromwellian Sword

The sword on which this note treats has a fairly reliable and traceable pedigree, though it is only one of many such weapons attributed to the Protector. There is a sword of the basket-hilted type in the United Service Museum at Whitehall, which was used by Cromwell at the siege of Drogheda in 1649, and there is, or was, another in the same collection said to have been worn by him at the fatal battle of Naseby. There are also several in the possession of the Rev. Thomas Cromwell-Bush, at Michel Dean Rectory, near Gloucester; and there are others. It is not surprising that there are so many swords of Cromwell in existence, when we remember how frequently and actively he was engaged in skirmishes and battles for a period extending over ten years; this would necessitate a frequent change of weapon. Added to this, it was the custom for every one of the rank of a gentleman to wear a sword of some kind or other, even while engaged in his daily occupation. The sword of our subject (illustrations Nos. i. and ii.) came from Spinney Abbey, near the village of Wicken, in Cambridgeshire; this was the last residence of Oliver's younger son, Henry Cromwell, the, at one time, Lord-Lieutenant of Ireland. Here he retired soon after the Restoration, where he died and was buried in March, 1674, and his tomb, together with those of other members of his family, is within the altar-rails in Wicken church.

Naturally many of Oliver's belongings, at his death, amongst these his sword, would come into the possession of his son Henry, and in consequence of the association of Cromwell and his family with this part of Cambridgeshire, many Cromwellian relics have come to light hereabouts, notably Cromwell's authenticated gloves (in the writer's possession) and other reliable items of interest. Judging from its appearance, the sword we illustrate was a fighting sword, and, from its weight and length, required a man of sturdy build and proportions to wield it. The blade is 35 inches long, 1½ inches wide at the hilt, is flat, double-edged, still quite sharp, and tapers very slightly to a rounded point. It has a wide, deep groove extending 7 inches upwards from the hilt, in which, on one side of the blade only, is the stamp of the running fox (a mark used by the armourers of Solingen and Passau), the incised lines being filled in with brass.

No. I.—FULL LENGTH SIDE VIEW OF CROMWELL'S SWORD.

The hilt, as shown in the illustration (No. ii.), is not of the common basket hilt type, such as those with which the ordinary Cromwellian trooper was armed, but is of a more elegant form. It has a thumb ring within the guard; the grip is of oak, bound with silver and twisted copper wire; the pommel is round and heavy, to assist the balance of the blade, which is that of an earlier date than the hilt, and was adapted to the present hilt. This was frequently done when a superior blade was available. Cromwell, with his experience of warfare, would be sure to appreciate the meaning of a good weapon.

The pedigree seems satisfactory,

No. II.—HILT OF CROMWELL'S SWORD.

No. III.—A CROMWELLIAN SWORD OF REGULATION PATTERN.

a fact as such a lapse of time allows and is recorded on the following particulars. Henry came to reside at Spinney Abbey soon after the death of his father, where he carried on the business of farming on the borders of the surrounding fen-land. His daughter Elizabeth married into the Russell family, of the neighbouring village of Fordham; other members of Henry's family became allied to the D'Avés of Soham, and these again married into the Addisons of Soham and Ely, from whom Oliver's sword, which had been treasured as an heirloom, passed into the possession of the present owner, Mr. Cole Ambrose, of Stuntney Hall, Ely.

Many Cromwellian swords have from time to time come to light in this fenside of Cambridge (the writer has gathered in some six or eight, three of which are evidently officers' swords, though of the ordinary pattern, but having Andrea Ferara blades), which may be accounted for by the fact that it was in this district that Cromwell's Ironsides and other branches of his army were raised, and it became the cradle and nursery of his fighting men. From here were issued orders for the supply of swords to a firm of armourers at Hounslow, or "Howslow," as the name is often stamped on blades from this firm.

No. iii. is that of an ordinary regulation sword in use in the Civil War. Compare this with No. ii. Swords of this pattern are commonly called "Mortuary," but this title should not be applied to those of the same character unless there is a head of Charles I. embossed or engraved on the basket-hilt, in memory of the martyrdom of the king. The specimen given is of superior make and workmanship. The hilt is elaborately engraved with scrolls and heads, but not with the royal head: it has a grip of black leather bound with wire; the blade is 33 inches long, doubly grooved, and bears therein, on both sides, the name of ANDREA FERARA. These basket-hilted swords were originally lined with leather, covered with red cloth, in the same manner as the Highland claymores. This was done as a means to protect the knuckles of the user from the roughness of the inside of the guard. Specimens of this lining are occasionally, but very rarely, still found *in situ*. This sword is, among others of its kind, in the writer's possession.—W. B. REDFERN.

TWO VIEWS OF A RARE HEXAGONAL CHELSEA VASE

A Rare Chelsea Vase

A RARE and early Chelsea vase, belonging to a type of which very few examples have hitherto appeared on the market, figures in the above illustrations. Hexagonal in form, and measuring 12½ inches in height, it is decorated on all faces, as well as on the lid, with brilliantly coloured figures in the Chinese taste. At top and base, broad borders of gilt scroll-work and blue leaves on a rouge-de-feu ground awake admiration by their exceptional character. The groups depicted are mainly composed of merchants plying their different callings, and rendered, as they are, with considerable vivacity, these scenes alone merit careful inspection. The vase belongs to Messrs. Stoner & Evans, King Street, St. James's.

While on the subject of Chelsea, it is appropriate to refer to the mezzotint of Louis François Roubiliac, the celebrated French sculptor, who modelled many important figures and groups for the factory, in addition to the statuary sculped by him for Westminster Abbey and other sites. He settled in England in 1744, where his death occurred eighteen years later. The plate was engraved by David Martin, 1765, after the portrait by Adrien Carpentiers (or Charpentière), now in the National Portrait Gallery. The impression from which our reproduction is taken is in the Batsford collection of historical portraits, alluded to in the May issue.

Horn Medallions

IN THE CONNOISSEUR for July, 1916, I had a paper on a small collection of articles in horn and bone. This was seen by an officer in Ireland, who wrote to me saying he had a number of medallions in horn which he was willing to dispose of. I secured them, and they are here reproduced.

The use of horn has not been much cultivated

in England, and very little written upon it. According to Sir Hercules Read, in a short article in *Some Minor Arts* (Seeley & Co., Ltd., 1894), the Japanese were experts in horn-pressing, and it was also known to the Chinese. In the same paper he gives some remarkably fine examples of horn medallions of royal personages.

It is little known that horn which is apparently exceedingly hard can be rendered quite plastic by boiling. The model or coin selected is placed on a piece of horn and tightly screwed down by a hand-press. Then both coin and press are immersed in boiling water, the screw being tightened from time to time. I have tried the experiment myself, and really got a fairly good impression.

The introduction of snuff-taking at the beginning of the eighteenth century gave a decided impetus to the use of horn for the lids of snuff boxes. They were beautifully impressed, one of the finest being the "Drake" box, the coat of arms of the famous Sir Francis Drake. An excellent specimen of it is shown in Sir Hercules Read's article.

The names of only two artists in horn of the early times have come down to us, and little is known of them. John Osborn worked in the first half of the seventeenth century, principally in Amsterdam. John Obrisset, or O'Brisset, whether of French or Irish extraction is not known, flourished in the first half of the eighteenth century, and from his hand came the "Drake" snuff box. Particulars of the work of both will be found in the *Biographical Dictionary of Medallists*. — MAURICE PHILLIPS, F.S.A.

A Note on the Lung Ch'uan Celadons, now on exhibition at the Victoria and Albert Museum

STUDENTS of Chinese ceramic art, and collectors of examples of it, will have observed during the last few years a marked development of taste in the direction of the earlier and more simple forms. This movement has received considerable stimulus from the publication of Mr. Hobson's book, the first volume of which contains a wealth of information regarding pre-Ming pottery and porcelain. Until a comparatively short time ago, the finely decorated vases and dishes and the rich whole-coloured specimens of the seventeenth

1–9. SNUFF-BOXES. (1) *Drake Medal*, 1588, in Victoria and Albert Museum. (2) *Medal of Alexander, Prince of Parma*, in the Museum. (3) *Medal of Queen Elizabeth*, in the Museum. (4) *Medal of Queen Elizabeth*, in the Museum. (5) *Medal of Queen Elizabeth*, in the Museum. (6) *Medal of Queen Elizabeth*, in the Museum. (7) *Medal of Queen Elizabeth*, in the Museum. (8) *Medal of Queen Mary*, 1689, in Victoria and Albert Museum. (9) *Medal of Queen Mary*, 1689, in Victoria and Albert Museum.

MORE MEDALLIONS. (10) *Victory, Mars, Concord & Peace*, ... *Duke* ... (11) *Victor and Liberator of Sweden*, ... *Hedemora* ... (12) *Gustavus VI. Adolphus, a Lion Rampant*, ... *Pomerania*, ... (13) *Wenceslaus of Bohemia*, ... *Rome* ... (14) ... (15) ... (16) *Count Salm and* ... (17) ... (18) *Prince Palatine of Rhine*, ... (19) *Judith, Holofernes & Bethulia*, ... (20) *Prince Frederic VII.* ... *Oldenburg*.

and a little the worse for wear, but the collector, a Londoner naturally collecting, and those which retained more than a small portion of the ware belonging to the earlier periods were exceptional indeed.

Recent excavations on the mound-dotted hills in Southern China have brought to light examples which reveal the remarkable technical ability and artistic sense of the potters of the Sung period (A.D. 960–1279), and it is to the celadon produced in the factories of Lung-Ch'uan that I wish to direct attention in the present note. These celadons have not been unknown to collectors in the past. We find, indeed, that amongst the Japanese they were more highly prized than perhaps any other ceramic product of their neighbours, a fact which is evidenced by the large sums paid for single, perfect examples, the value of a faultless

No. I. [illegible] vase with [illegible] handles. *Lung-Ch'uan* [illegible] *Height* [illegible] *in.* (*Victoria and Albert Museum.*)

vase of the "Kinuta" shape, some eight inches in height, being about £9,000 worth of money in Japan to-day. The word "Kinuta" is of some interest in this connection. It is the Japanese equivalent for "mallet," and a fuller's mallet is similar in general outline to the form of vase which appears to have been favoured by the Lung-Ch'uan potters. Hence the name. Vases of this shape and applied ornament celadon were produced at this particular factory. A vase of typical Kinuta shape is illustrated (No. II.). This piece has handles modelled as a pair of fishes, emblem of connubial felicity, a symbolical *motif* which finds ready favour with the Chinaman. In the Tao Shuo we read, "In Lung-Ch'uan porcelain there are dishes with two fishes engraved or moulded in the paste," and in a footnote Dr. Bushell describes a specimen in his own collection.*

There is, however, on exhibition in the Loan Court at the Victoria and Albert Museum, South Kensington, a unique collection of this celadon, "lent by friends of the Museum," and those who are interested should not fail to pay an early visit. It will be observed that most of the specimens shown are more or less faulty either in potting or condition, this indicates that they have been found, probably

No. II. [illegible] vase with [illegible] handles. [illegible] *Height* [illegible] *in.* (*Victoria and Albert Museum.*)

* A similar specimen, belonging to Mr. A. L. Hetherington, is exhibited in the Loan Collection, and there is another of exceptionally beautiful colour on the upper shelf with fishes engraved under the glaze. (No. IX. Schedule).

No. III. [illegible] vase with small [illegible] handles. [illegible] *Height* [illegible] *in.* (*Victoria and Albert Museum.*)

quite recently, on the kiln site. They are "wasters," and to the fact of their imperfection they owe their preservation—for, had they been allowed to leave the factory and reach the market, few, if any of them, would be in our hands to-day. Known perfect specimens, of which there are very few extant, exhibit a care in manufacture and finish in technique which has rarely, if ever, been excelled. It is, moreover, clearly evident, from an examination of the "wasters," a comparatively large number of which have passed through the writer's hands, that none but faultless pieces were allowed to leave the factory, for although every example found on the kiln site is faulty in some respect, it is frequently necessary to examine the piece closely in order to discover the reason for its rejection. The vase (No. ii.) offers an interesting illustration of this. The piece is quite undamaged—it is covered with a beautiful bluish-green glaze evenly distributed, but owing to some small act of carelessness in course of firing, one part of the lip has become slightly depressed inwards. Hence its rejection, and incidentally its preservation.

The glaze of the Lung Ch'uan celadons is unique in texture and general quality. It is distinguished by what I would call, for want of a better word, a "silky" surface—exemplified in several of the pieces in the loan collection referred to, notably the tripod incense-burner in the lower portion of the case and the extremely rare spotted vase in the centre at the top (No. iii.) It is occasionally crackled, and discloses under a powerful glass a number of minute bubbles. The colour varies considerably, but there can be little doubt, judging from the few faultless specimens which have reached this country, that the aim of the Sung potters was to produce pieces having a pure bluish-green or sea-green glaze with a soft surface.

A word as to the body of the Lung Ch'uan ware. It is a true porcelain, and nearly white in colour. This whiteness is clearly visible where the glaze is thinnest, and may, of course, be observed in any part where a chip or breakage has occurred *subsequent to the firing*. The peculiarity common to the porcelain produced at Lung Ch'uan and at the neighbouring factory of Ch'u-chou-fu is that the exposed portions of the paste, *e.g.*, the foot-rim or base, turn, in course of firing, to a brown or brownish red. Professor Hirth quotes a Chinese writer of the late Ming period who regards this quality (the iron-coloured foot), combined with the quality of giving forth a musical sound when struck, as an important factor in judging of the authenticity of any given specimen.

The Chinese ceramic artist, always ready to use to advantage any opportunity which nature or accident afforded him, found in this reddened paste a valuable medium for modelling and accentuating his designs. The large dish (No. iv.) is a good example of this.

It is on record that the seat of manufacture of the early celadons was removed from Lung Ch'uan to Ch'u-chou-fu at the commencement of the Ming dynasty (1368–1643). I have not, however, yet discovered any literary data which help one to draw a sharp dividing-line between the type of ware which is known to have emanated from Lung Ch'uan and the class of celadon which is conventionally ascribed to the Ming period.

It is hoped investigation will be productive of some definite conclusions in the not far distant future.—E. E. B.

No. IV.—DISH OF SEA-GREEN CELADON WITH INCISED DESIGN AND FISHES IN RELIEF. SUNG PERIOD. DIAM. 13 IN., HEIGHT 3¼ IN. (MR. S. WINKWORTH)

IN THE SALE ROOM

Pictures and Drawings

[illegible] Gallery. This replica formed the clou of the late Albert [illegible] foregoing were sold on the 15th; when also was bought, [illegible]

[illegible] from the late S. M. Milne's collection (further dealt with [illegible]

Engravings

[illegible]

[illegible]	F. Bartolozzi ..	[illegible]	Framed	[illegible]
[illegible]	G. [illegible]	G. Morland ..	Printed in colours ..	20
[illegible]	W. [illegible]			
The Warrener ..			uncut margins	105
The Thatcher ..				190
The Promenade in St. James's Park ..	J. D. Soiron	E. D[illegible]		140
The [illegible] Merrymouth	W. Ward	J. R. Smith ..		110
The Return from Shooting ..	A. Cardon	F. Wheatley	Pair, printed in colours	210
The Return from [illegible]	F. Bartolozzi ..	W. Hamilton		
George, Prince of Wales	J. R. Smith ..	J. R. Smith ..	Printed in colours ..	50
The Public House Door	W. Ward	G. Morland	uncut margins	60
[illegible] O. ..	W. [illegible]	H. Vulliers		54

Besides the above may be noted coloured plates of *Partridge, Grouse,* and *Pheasant Shooting,* by Clark, Godby, and Merke, £92; *Incidents in Travelling,* by R. G. Reeve, after C. B. Newhouse, nineteen plates, bound in one volume, £70; *Trolling for Pike,* by G. Hunt, [illegible] Portrait, [illegible] *Running out of the Course,* by T. Rowlandson, £40; [illegible] with letterpress, in original wrapper, £30; *Le Bon Genre,* 106 costume plates (No. 32 missing, but an extra plate inserted), bound in a volume, £36; and *Cent Cinq Costumes des Départemens de la Seine Inférieure, etc.,* by Gutine, after Lanté, bound in a volume, £36. All the foregoing were printed in colours. The sale, which attained a total of nearly £3,410, was brought to a close by a few miscellaneous properties, of which may be cited a (plain) 2nd state with large margins of *Mrs. Stables and her daughters,* by J. R. Smith, after Romney, £50; a proof before letters of *Lord Ligonier,* by E. Fisher, after Reynolds, £38; and *A View of the Town and Harbour of Liverpool,* by W. J. Bennett, after H. F. James, printed in colours, subscription copy, signed by the latter, £30.

Stamps

The following represent the highest prices paid for stamps at Puttick & Simpson's [illegible] during April: —

Where Issued.	Date.	Remarks.	Price.
Ceylon	[illegible]	Wmk. star, imperf., 4d., dull rose; fair marg.; slightly obltt.	£10
Mauritius ..	1848	1d. red, on bluish paper; early intermediate impression; small marg., but good colour.	£14
	[illegible]	2d. blue, on bluish paper; early state of plate; large marg. on 3 sides.	£21
Switzerland .	[illegible]	Zurich, 4 Rappen, blck.; horiz. lines; small marg.; red obltt.	£2
Ceylon	[illegible]	Wmk. star, imperf., 2s. blue; large marg. at right ..	£14
. .	1864	8d. brown; unused; mint..	£4
Nyassaland Protectorate..	1903	Wmk. mult. C.A., £10, purple and ultramarine; unused; mint.	£24
U.S.A.	187[illegible]	State, $5 black on green; unused; mint ..	£14
Great Britain	18[illegible]	1d. blck., V.R.; strip of 3 with side marg.; apparently unused, but with note at back stating that they have been cleaned.	£12 10s.
Canada .. .	[illegible]4	Laid paper, 6d., deep purple, horiz. strip of 3; side marg.; rather heavily oblit.	£21
[illegible] of Good Hope	[illegible]1	Wdblock., 1d. verm.; large marg.; small defect at extreme corner.	£[illegible]
Natal	[illegible]5	Wmk. mult. C.A., £1 10s., brown-orange and deep purple; unused; mint.	£11 10s.
Roumania	[illegible]1	Vertical laid paper, 10 bani yellow; small marg.; clear oblit.	£18 10s.
France	[illegible]2	Laureated type, 4c. grey; tête-bêche pair; a little off centre; lightly oblit.	£1
New South Wales .	[illegible]0	Sydney view, plate 2, 2d. blue, No. 1 on plate showing shading outside fan; large corner marg.	£[illegible]
. .. ..	[illegible]5	Ditto, No. 13 on plate, showing variety "CREVIT" omitted; large marg.	£[illegible]
St. Vincent .. .	1880	Wmk. star, perf. 11–12½, 5s. rose-red; unused; full gum; slightly creased.	£[illegible]

Silver, Coins, and Medals

[illegible] of [illegible] of English silver from the late Mrs. Bradley Martin's estate, were auctioned by Robinson, Fisher & Harding on April 21st. The highest figure was secured by a pair of candlesticks, by Paul Lamerie, 1748, possessing branches for two lights each, by Frederick Kandler, 1753 (total height, 16 in.), which ran up to 44s. per oz. (weight, 164 oz. 10 dwt.). Next in order of interest was the pair of engine-turned, gilt oblong boxes, their lids ornamented with Dutch subjects, 1814 (60 oz. 18 dwt.), which fell for 36s. per oz. Among the remaining lots, 12s. 6d. per oz. was given for a pair of three-light candelabra, *en suite* with the first-mentioned item, probably by William Pitts, 1815 (total height, 19 in.).

Puttick's sale of the 28th was also productive of desirable pieces, among them being a cow milk-jug, 1763 (4 oz. 10 dwt.), 98s.; a pair of circular salts, 1698 (2 oz. 14 dwt.), 95s.; and a plain tazza on circular foot, 1726 (6 oz. 3 dwt.), 70s. Sold "all at," a set of six table-spoons, the rat-tail bowls with beaded decoration, and the split tops engraved with initials H.R.M., 1696, was knocked down for [illegible];

A silver auction of moment took place at the King Street rooms on the 20th, when a diversified collection of English silver, dating from the 17th and 18th centuries, was dispersed by order of Catherine, Lady Grey, and Sir John Foley Grey, Bart. The table on the next page will serve to record the most prominent pieces and prices.

In the course of Mr. F. J. C. Holdsworth's sale on the 6th of the same month, an interesting punch-bowl, engraved in the manner of Hogarth, with a procession on a quay; with a banquet in which figures a similar punch-bowl; and with the legends "Amicitia Perpetua," "Prosperity to Hooks and Lines," and the arms of Treby, of Goodamoor and Plympton, Devon, and others, aroused attention. The work of Paul Lamerie, 1723,

					"All at"
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Table service [illegible]	[illegible]	[illegible]	990 oz. (without brushes).	[illegible]	"All at."
[illegible]	[illegible]	[illegible]	[illegible] oz. (without brushes).	[illegible]	
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	

[illegible] punch-bowl [illegible] some maker [illegible] was purchased [illegible] 30 oz. 10 dwt. Shortly afterwards [illegible] repoussé cover of mother-of-pearl and silver-gilt, 8 in. high, 1590 (m.m. R.W.), netted £580 ("all at").

A heterogeneous assortment of coins was offered by Spink on the 21st when the first record was created by a well-preserved example of a Scarborough 2-noble piece (Kaldis-Sapp. VI. 11) on which the hammer fell at a bid of £70. The succeeding lot, a fine [illegible] piece of the same issue, netted £90, whereas an Inchiquin Crown, 1642, went for £30. On another occasion an interesting group of five decorations belonging to Capt. Edward Pearce and Lieut. Cmdr. E. Pelham and including the Naval gold medal awarded to the former for the capture of the French frigate *Proserpine*, 1814, netted £202.

Ancient Greek and Roman antiquities were sold at King Street, a dekadrachm of Syracuse, [illegible] 43.1 gr. [illegible] from the Lord Northwick and Lord Hastings collections, made [illegible] Victoria Island of Nemi [illegible] 1885 (B.M.C. 7), netted £145.

Pottery, Porcelain, Furniture, Musical Instruments, etc.

The precarious condition of property-owners in the Emerald Isle was brought home forcibly to Londoners on April 21st and 22nd, when a large collection of ceramics, "removed from a castle in Ireland," came under the hammer at King Street. The first day commenced with Chinese porcelain—a Kang-He saucer dish, 7¾ in. diam., enamelled with prunus and magnolia on black ground—making £105. Next in order followed a selection of articles from English factories, including a Nantgarw dessert service (impressed mark) of over forty pieces, for which bidding ceased at £441. A Worcester dessert service, of about forty pieces (£252), and a jug, 9 in. high, painted with birds and insects, the spout modelled with a mask [illegible] be quoted.

A Cockpit dinner-service, 190 pieces, changed hands for 72 guineas at Puttick's on a [illegible] day when [illegible] of old Delft octagonal plaques 10¾ in. wide, painted with baskets of flowers, scored 32 guineas. Turning to furniture [illegible] secured a mahogany table, [illegible] in. wide, of Louis XVI design [illegible] and Queen Anne hall clock, by Ralph Mills, *Londini fecit*, 100 in. high, in walnut marquetry case (52 guineas). The same firm disposed of the contents of Watlington Park, Oxon, among the lots being a Chippendale carved mahogany chair (£92 8s.), a Queen Anne walnut cupboard, 42 in. wide (72 guineas), and an old Spanish leather six-fold screen, painted in the Chinese taste, the border having vases of flowers in shaped panels, in the manner of famille rose, 84 in. high (68 guineas). The following violins were also sold:—By François Pique, Paris, 1800, £145 (this was formerly the late Louis Spohr's concert violin [illegible] by Carolus Bodiannus [illegible] Vienna, 1761 ("until recently the solo violin of Sascha Lasserson, who purchased it from his professor, Leopold Auer"), £105; an old Italian instrument labelled "Joseph Guarnerius [illegible] and one by Nicolo Gagliano [illegible] £85.

The following are some prices realised by Robinson, Fisher & Harding, Queen Anne [illegible] £115; [illegible] Louis XV marqueterie commode; £140 for a 4 ft. 1 in. walnut Queen Anne secretaire cabinet; a like sum for a pair of French bronze female figures, an Egyptian and a negress, 7 ft. high; and another for a 7 ft. 9 in. Sheraton sideboard. The two last-mentioned lots formed part of the "Poulett Lodge" property, Crossdeep, Twickenham. From other sources, a carved ivory model of a frigate, 18 in. long, 17 in. high, scored £90, and a Louis XV. parqueterie secretaire [illegible] £85 [illegible]

Oil Paintings at the Royal Academy

It is a common failing of Academicians to imagine that the current art of the country is almost exclusively confined to their efforts. The present exhibition at Burlington House, if it does not prove the truth of this belief, at least shows that it exists, and has apparently been acted upon. This year's Hanging Committee would seem to have divided British artists into two categories—that is, into those who have attained Academic rank, and those who have not; and to have regarded the latter as so greatly inferior that it was needless to discriminate closely between their efforts. From the Committee's lofty standpoint, outsiders who had attained European fame appeared on the same level as young students almost destitute of artistic skill and experience. Several of the former had their work entirely rejected, while not a few among the latter received the coveted varnishing tickets. The result is a curiously unequal exhibition—the smallest ever seen in Burlington House, yet containing a far larger proportion of bad work than usual.

These two characteristics should hardly distinguish the same display. Had the exhibition been larger than usual, one might have forgiven the Hanging Committee for having lowered its standard, but that it should be both small and bad appears inexcusable.

The character of the poorer examples is hardly likely to reconcile the visitor to their presence. They are not—except in the case of those by Academicians—by artists of repute, whose present failure might be condoned in the light of past achievements, but are largely the work of the younger generation—young men and maidens, who have the future still in front of them, but at present lack the skill to clothe their conceptions either in accurate draughtsmanship or good paint. Whatever may be the failings of some of the distinguished artists who have been rejected, it is at least certain that under no conceivable circumstances could they have produced work so bad as some of these efforts. To not being represented at Burlington House they may feel consoled by the knowledge that this year it is almost a greater distinction to be among the rejected than among the accepted. The arrangement of the exhibition leaves much to be desired. With such limited space at their disposal it was

FAIR FEATHY — BY SIR ARTHUR S. COPE, R.A.
AT THE ROYAL ACADEMY — COPYRIGHT WALTER JUDD, LTD.

year conform to conventions, which cannot in all cases

off their ruddy flesh-tones, and posed easily against a dark background. They are painted with wonderful facility and dexterity, and the accessories are rendered with superb skill. In his two portraits of ladies the subjects are set against a flat, dead background, the dark tone of which enhances the bright colours of their dresses and the flesh-tones. Fine as these all are, one feels that Sir William more especially in the ladies' portraits is not always in perfect sympathy with his sitters, and that he is no more interested in painting their faces than their raiment. Perhaps the

in which the timely characterised countenance of the

tour de force, which has soared into popularity less by reason of its undoubted merits than because of the

but the artist does not appear to have been interested in the psychology of his model in the way that Velazquez or Rembrandt would have been interested. The most poignant brushwork of the picture is given, not to the rendering of the subject's face, but to the expression

Among other portraitists, Mr. Greiffenhagen attains a conspicuous success with his likeness of *Sir Rider Haggard, K.B.E.* Though somewhat clumsily handled, it is strong, vital, and convincing. The sitter's personality dominates the canvas, and is revealed almost as much in the well-formed nervous hands and the pose of the figure as in the refined and well-characterised face. Another interesting portrait is that of the

by Mr. S. Melton Fisher, who gives a dignified and impressive presentment of the well-known writer, austere and restrained in colour. In his *Some Sea Officers of the War*, a large canvas presented by Sir Abe Bailey, Bart., to the National Portrait Gallery, Sir Arthur Cope has essayed the difficult task of painting a large-sized portrait group almost on the scale of life. There are twenty-two figures in the composition, and the artist has so arranged it that each is easily and naturally

afford the painter the opportunity of giving a sentient and characteristic likeness. The colour of the work is attractive, the arrangement of the figures pleasing and well balanced, and altogether the picture is one of the most successful of its kind that has been painted for some years. Another good portrait by Sir Arthur is that of the *Earl of Dunraven*, represented in evening dress, with ribbons and orders, looking both a *grand seigneur* and a shrewd kindly man of the world. Mr. Frank O. Salisbury's two "command" pictures, *The Passing of*

Kings, may be both classed as portraiture, for their chief interest is to be found in the likenesses of the personages represented. The last-named work, showing the "Unknown Warrior" laid to rest in Westminster Abbey, is

TEMPLE BAR FROM THE STRAND

FROM A LITHOGRAPH BY THOMAS SHOTTER BOYS

THE MILL — SIR DAVID MURRAY, R.A. — COURTESY OF WALTER TURNER, ESQ.

undeniably the better of the two. Mr. Shannon shows more restraint in colour than usual, and has succeeded in both suggesting the impressive solemnity of the scene and in making good likenesses of the people whom he has depicted. Sir William Llewellyn is typically represented in the presentation portrait of Sir [illegible] *Davidson, K.B.E.*, a highly wrought and polished presentment of the popular Mayor of Kensington in court dress. Mr. J. J. Shannon continues to show his respect for English eighteenth-century traditions in several attractive portraits of ladies, and a rather slightly treated but very charming representation of *Jerry, son of Walter S. Keigwin, Esq.*, while his namesake, Mr. Charles Shannon, still recalls the sixteenth-century Venetians in a dignified and richly coloured presentment of the *Hon. Maude Lawrence*. Other portraitists well represented were Mr. Fiddes Watt, Mr. Ouless, Mr. Seymour Lucas, and Mr. Alfred J. Munnings. The last-named was seen to best advantage in his two equestrian pictures of *The Artist's Wife* and *Robins Bolitho, Esq.* Both works were handled with fascinating ease, and set down in good colour. Few artists paint with such economy of effort and such certainty of effect.

Among the landscapes one must note several English pastoral scenes by Mr. Leader, in his usual highly finished style and betraying no falling off of power. [illegible] certainly wonderful achievements for a painter in his ninety-first year. Probably Mr. Leader and Mrs. E. M. Ward are the two oldest painters represented at the Academy. Her contribution, a small water-colour of *The Afterglow, Penmaenmawr*, is a fresh and vivid transcript from nature. Though two years younger than Mr. Leader, Mrs. Ward was even an earlier exhibitor at the Academy, showing first in 1849—seventy-two years ago—as a married woman. While there is little novelty of outlook generally shown among the landscapes and seascapes, several well-known artists achieve successes by developments of their accustomed methods. Mr. Olsson still continues his studies of surf illuminated by sun or moonlight. Of the former, the *Last Rays* is the best example, showing a foam-girt shore lighted up by a vivid gleam of light as the sun sets behind a bank of clouds, while *Silver Glitter* shows a similar scene in moonlight. While giving less definition to his wave-forms than formerly, the artist now succeeds in conveying the movement and tumble of the foaming water with a degree of illusion that few, if any, of his predecessors have equalled. A similar feeling of movement is suggested in Mr. Connard's *Suffolk Pastoral*, in which, despite the [illegible]

and sincere in colour, the work holds its own as one of

but the likeness between it and its predecessors is more

and effective. An upright wooden support in deep

several horizontal beams and timbers to form an irregular

Mr. Arnesby Brown contributes a trio of small landscapes, each true to nature, but deriving its chief attraction

Among the idealistic pictures, Mr. Glyn Philpot's

appears to be adopting a more studied and highly finished

apartment. While fine paint is shown in the delineation

The International Society of Sculptors, Painters, and Gravers

[illegible] brush of Mr. Lance Knight.

[illegible] metallic appearance presented by rustic details under hot sunshine, supplied an appropriate connecting link between figure and landscape subjects. Among the latter, effective (though sympathetic) contrasts were afforded by Mr. Oswald Birley's misty view in *[illegible] Rodin*, and by Mr. Ben Nicholson's warmer toned *House* [illegible]. Mr. [illegible] pleasing exercise in Mr. S. J. Lamorna Birch's happier vein, while [illegible] an attractive though somewhat "busy" sketch by Mr. W. G. de Glehn; a forcibly rendered *Keyloch's Orchard*, by Mr. Edward Buttar; a *Path to the Valley of the Fairies*, fraught with Italian reminiscence, by Mr. E. L. Lawrenson; and impressions of *Montreuil*, by Mr. A. St. John Partridge, and of a heat-hazy *Thorington Meadow*, by Mr. Eric Robertson.

Beside the President's drawing, mention of which was interpolated above, it remains to describe several other works in allied media, a prominent instance being supplied by Mr. W. Russell Flint. Executed in water-colour on linen, this composition of *Mannequins* was treated with such perspicacity that the banality of the subject was forgotten in the ingenuity of technique lavished on it. Exceedingly clever were some of Mr. J. H. Dowd's charcoal studies, the incident of two urchins *Trying jam on the Dummy*, in order to quieten a bawling baby, being admirably drawn. The incisiveness of Mr. Somerville's pencil head of *Dacia*, the vitality of Miss Averil Burleigh's charcoal and wash study, *Youth*, the delicacy of Miss Thea Proctor's *The Pink Dress*, and of Miss Ethel Gabain's *The Ebony Chair*, were commendable. A very sensitively handled pastel, *Souvenir de Bruges*, stood to the credit of Mr. Fernand Khnopff; as did *The Orange Tip*—a flower and butterfly study, done with marked feeling—to that of Miss Lily Blatherwick (Mrs. A. S. Hartrick). Water-colour landscapes of charm included a directly drawn and handled *Sussex Farm Houses*, by Mr. Alfred Hayward, and examples by Messrs. George Graham, R. C. Matsuyama, and Henry H. Bulman. There were also several "modern" pictures of the childish order in the exhibition, but no good purpose is served by describing them. The sculpture was [illegible] important, the Russian Jacques Loutchansky's *Tête d'homme* being the most suggestive item. F. G. S.

Royal Society of British Artists

Time, and the persistence of a cultured minority, tend to divorce the Royal Society of British Artists from the many artificialities which it has accumulated in the course of a long career. Indeed, if one excepted the *gaucheries* of certain chartered eccentrics, there was little work in the 155th exhibition (Suffolk Street, Pall Mall) to excite adverse criticism, while on the other hand there was an increased percentage of compositions worthy of definite praise. The President, Mr. Solomon J. Solomon, gave an accustomedly dignified and scholarly performance in his *Eros*—a light-toned figure study, possessing great delicacy and charm. To its right hung *Beacons*, one of Mr. Charles Ince's crepuscular river-scenes, rendered with all the poetic sympathy which makes its author's work so lovable. Another subtle scheme, though of a very different *timbre*, was to be found in the glowing hues and lifting waters of Capt. E. Handley-Read's view, *On the Grand Canal*; whilst a striking note was afforded by Mr. E. A. Cox's *Chinese Junk*, which, however, proved [illegible] sensitive study of ruins at *Sandal*, from Mr. Orlando Greenwood's brush. But the last-named artist's *Gateway to the North*, a dramatic study of the Doric portico at Euston, compelled attention in the adjoining gallery, where also were hung Mr. John Muirhead's sparkling [illegible] Hunt's facile impression of *Picardy Poplars*, and Mr. Stanley Royle's squarely and decisively handled *The Harvest*. From other rooms may be chosen for notice Mr. James F. Scott's readily recognisable *Portrait of F. Harrison Tate, Esq.*, Mr. C. F. Barry's discerning application of divisionism to the portrayal of fireworks in his *Fires of Victory*, Mr. H. Charles Clifford's "juicily" painted *Sussex Downs and Pastures*, and Mr. Leonard Richmond's extensive panorama of *Mountains near Barmouth*. A trio of landscapes in water-colour worthily recalled the presence of Mr. W. Harding Smith, whilst examples of the art, in the same medium, of Messrs. H. E. Compton, T. L. Shoosmith, A. E. Bottomley, E. W. Haslehurst, H. H. Bulman, Hirst Walker, and Barry Pittar, were also in evidence.

Pastoral Water-colours

Mr. Augustus Walker's fourth exhibition of "Pastoral" water-colours (at Walker's Galleries, 118, New Bond Street, W.1) possessed all the charm of its predecessors. Noticeable participants were Messrs. Gerald Ackermann, W. Russell Flint, and A. Reginald Smith, whilst typical compositions by such able aquarellists as Messrs. Chas. Harrington, Claude Hayes, E. T. Holding, S. J. Lamorna Birch, Robert Little, W. Tatton Winter, and R. Thorne-Waite, were profusely hung.

Water-colours of Morocco, by Robert Burns; Tyros and Portraits, by Wyndham Lewis

In the months to [illegible] the average untravelled Briton is apt to make allowance for none but the most vivid contrasts of light and shade, quite overlooking the existence of an infinite variety of subtle tonal gradations. Some idea of the extent to which these must be reckoned with, however, could be drawn from Mr. Robert Burns's water-colours of Morocco, at the Leicester Galleries (Leicester Square), which evinced not only appreciation of, but also marked ability to realise, difficult passages of reflected sunlight and the [illegible] values of town life as "The Lane." Working with a directness which is never brusque, Mr. Burns has produced a series of more than forty drawings, many of which merit high praise.

Mr. Wyndham Lewis's last exhibition, at the same galleries, afforded additional evidence to support the view that ultra-advanced cults in art are generally the result of a retrograde mental process. Mr. Lewis's *tyros*, or "satiric" paintings of "elementary persons," were, if anything, more childish than pictures by a child, more barbaric than the work of a savage. The reason for this lies in the fact that genuine child or savage art is often

Society of Animal Painters

Royal Amateur Art Exhibition

IMPORTANT features of the Royal Amateur Art Society's Annual Exhibition, held this year at 27, Grosvenor Square, by permission of Mr. and Mrs. Robert Fleming, were the "Downmans," lent by H.M. the King. Not only were these of very special interest in themselves, but they were admirable as displaying their author in the [illegible] William, Duke of Clarence (afterwards William IV.), Edward, Duke of Kent (His Majesty's great-grandfather), and a gentleman, unknown, wearing a grey coat. The [illegible] attained his twentieth, and Kent his eighteenth, anni-

The Junior Art-Workers' Guild

THE importance of possessing a centre where young artists on the thresholds of their careers can meet to discuss the many knotty problems encountered in the pursuit of their respective vocations is still insufficiently appreciated. Possibly the most valuable institution yet established in Britain to this end is the Junior Art-Workers' Guild, [illegible] the unswerving support of everyone interested in the welfare of the younger exponents of the arts and crafts. Founded in 1896, as an offshoot of the Art-Workers' Guild, which has included on its roster the names of nearly every British art-worker of any repute since its inception in 1884, the J.A.-W.G. can already count many well-known artists of to-day [illegible] recruits whose abilities bid fair to lead them to similar heights.

The "Junior" Guild aims at providing the opportunity [illegible] cities of the arts and crafts, lectures which are invariably

INTERIOR OF A FARM—BY GEORGE CLAUSEN, R.A.—AT THE ROYAL ACADEMY—[COPYRIGHT WALTER JUDD, LTD.

free to raise points of peculiar interest to themselves in relation to their callings. This, however, represents but a single facet of the Guild's functions, which are largely based on those of its mediæval forerunners. Practical assistance between brethren is encouraged, whilst an unwritten law decrees that one brother must show preference to another in matters of recommendation. Occasional social festivities of an interesting character are also indulged in.

Since admission is limited to those under thirty-five, the J.A.-W.G. constitutes a natural rallying-point for the younger art-workers; whereas the fact that provision is made for lay members affords to those professionally engaged in research work, to those commercially interested in the arts and crafts, or to employers of craftsmen, manifold facilities for getting into intimate touch with the trend of current opinions. Membership is restricted to men whose submitted work satisfies the Selection Committee, but, apart from these provisos, art-workers of all descriptions are eligible. The subscription rates are extremely moderate, and anyone desiring further information should communicate direct with the Secretary, 61, [illegible] Square, London, W.C.1.

The Collector's Gallery

In these days of housing difficulties, the project of the Collector's Gallery is to be congratulated on the suitable new premises at 36, Sloane Street. The new premises are a great improvement upon the temporary rooms in which the gallery made its debut, and afford adequate [illegible] the varied and [illegible] and water-colours [illegible] the [illegible]

[illegible] J. M. W[illegible] and Lord [illegible] of the [illegible] public. [illegible] [illegible] the [illegible] [illegible] the [illegible] of [illegible] *Afternoon* [illegible] September, [illegible] an admirable example from the brush of that fine artist. Many other painters [illegible] were [illegible] at the [illegible] Gallery [illegible] [illegible] those of [illegible] J. M. [illegible] and Albert Goodwin [illegible] [illegible] [illegible].

"Off the Western Land," facsimile in Colours from the Picture by Julius Olsson, R.A. (Frost & Reed, Ltd. Signed proofs, strictly limited in number, £4 4s. each; prints, £1 1s.)

Since the death of Mr. Napier Hemy, Mr. Olsson has hardly had any rival to dispute with him the position of being the most popular marine painter in the kingdom. Unlike most of his predecessors, he rarely takes the open sea as the theme of his work, but prefers to paint breakers surging up against a rocky coast. Perhaps the most notable exception to this rule was the fine picture *Off the Western Land*, exhibited at the 1910 Academy, in which only a fringe of red-rocked cliffs on the extreme left of the canvas breaks the open expanse of water. An excellent reproduction in facsimile of the work has now been issued, suggesting with wonderful fidelity the fine colour and strong brushwork of the original. A wide stretch of deep blue-green sea is shown under a stormy sunset, the light from which gilds and reddens the foam-crested summits of the billows. Few painters have been so successful as Mr. Olsson in suggesting the movement and transparency of the surface waters of the sea, and these qualities are done full justice to in the translation. The rich coloration of the sunset glow, partly veiled by a threatening storm-cloud, [illegible] finely rendered, and it is difficult to suggest any way in which the reproduction could more nearly have approached the original.

The Sunderland Art Gallery

The attractive picture, *Autumn on the Somme*, by the late Sir Ernest A. Waterlow, illustrated last month, was acquired for the Sunderland Art Gallery, largely as the result of a special appeal made to the visitors at that institution to form a fund for the purchase of works of art for the permanent collection. Beside numerous small contributions, substantial amounts were given by leading local residents, and the Art Gallery Committee were thus enabled to secure not only Sir Ernest Waterlow's work, but also examples by Julius Olsson, R.A., Tom Mostyn, and Fred Milner. A number of important exhibitions—the last of which was a collection of works by the Society of Graphic Art—have been held recently, and greatly contributed to the popularity of the gallery, the attendance at which has, for several years, averaged over five hundred a day.

Drawings by Muirhead Bone and D. S. MacColl

Considering the largely dissimilar styles in which they were executed, the water-colours exhibited at P. & D. Colnaghi's (144-6, New Bond Street, W.1), by Muirhead Bone and D. S. MacColl were [illegible] both provoking and [illegible] [illegible] [illegible] have been [illegible] [illegible] the [illegible] [illegible] [illegible] [illegible] with [illegible] [illegible] [illegible] [illegible] and the [illegible] rapidly [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

Specially notable for their [illegible] and [illegible] [illegible] were [illegible] Mr. Bone's [illegible] Dieppe, prominent [illegible] being *The Cathedral* [illegible] [illegible] [illegible] [illegible] and [illegible] *The Roses*, and [illegible] were [illegible] of Mr. MacColl's manner, delicately [illegible] with a wealth of accent and sensitive line.

The French Gallery

A mixed collection of pictures by British and foreign artists constituted the 112th exhibition at the French Gallery (120, Pall Mall, S.W.1). In addition to twenty-one works by J. Scherrewitz, and typical examples from such hands as those of J. J. Henner, E. Boudin, Sir J. Lavery, E. Pieters, F. Langeveld, B. J. Blommers, D. Y. Cameron, and Frank Brangwyn (*Orange Market, Jaffa*, 1903), were included a beautifully and transparently painted *[illegible] Rest*, by L. L'Hermitte; a freshly coloured *[illegible] Fortune[illegible]*, by Corot; and a view *[illegible]*, by Fritz Thaulow, the sole blemish being a slight lack of *[illegible]* in stating the value of the steamer in the middle foreground. *The [illegible]*, one of Eugène Carrière's wonderful studies, commanded respect for the fine draughtsmanship and sensitive handling displayed in it, and, had the composition of the three heads been a trifle more closely knit, this would have been an altogether admirable performance. To the writer, however, the interest of the collection largely centred in the *[illegible]*, painted by J. H. Van Mastenbroek in 1917. This apparently hastily executed scene was in reality marked by the highest regard for truth. So perfect was the adjustment of tones and values, that the spectator fell entirely beneath their spell, until, becoming unconscious of the brilliant technique, he seemed to experience the actual life and light, to see the clouds moving, and the water sparkling, as if he stood there in Holland rather than in the heart of Pall Mall.

Piqué

Readers of Major Dent's articles on Piqué, which have appeared in our pages, will be interested to learn that the specimens illustrated, together with many others (some [illegible] in all), are to be seen at the Norwich Castle Museum, where they have been most attractively displayed. They are set out in the same room as that in which the Crome Centenary pictures are on view, and the exhibition is already attracting thousands of visitors.

"Portrait of a Lady," by John Absolon, R.I. (April, 1921)

Readers will be interested to learn that an inscription found under the mount of this drawing, states it to be a likeness of the Duchess of Kent. The portrait is dated

[illegible] great Queen Victoria's mother [illegible] and Abraham Two Mile [illegible]

Burlington Fine Arts Club

An exhibition of [illegible]

[illegible] and other French [illegible] American market.

Even works by rather young living Belgian painters like Fr. Courtens, Léon Frédéric, and others, fetched better prices than those celebrated French favourites.

SILVER-GILT FRAME BY CHARLES MELCHIOR DUVAL
IN THE BRUSSELS MODERN ART GALLERIES

[illegible] at the Burlington Fine Arts Club (17, [illegible], W.1). [illegible]

Brussels Art Notes

Two collections of modern pictures, including several important works by well-known French painters of the nineteenth century, were recently sold by auction in Brussels. Many notable dealers had come purposely from Paris, but although they bought largely, a striking feature of the sales is that the highest prices were fetched by Belgian masters.

A small panel by Alfred Stevens fetched more than eighty thousand francs; works by H. de Braekeller, Artan, Boulenger, Stobbaerts, and A. J. Heymans, sold better than very good pictures by Corot, Diaz, Daubigny, Monticelli, Jules Dupré, Vollon, Decamps, Ziem, Lépine, [illegible]

The fact struck the Parisian dealers, who intend to return shortly, when the Alphonse Willems collection, with its celebrated works by Corot, Rousseau, Gustave Moreau, Troyon, Decamps, Fromentin, and others, is to be dispersed.

Two important groups of artists who had been [illegible] since 1914, have recommenced organising conspicuous exhibitions, whose openings took place during the same week.

The "Cercle Pour l'Art" [illegible] Cercle Artistique et Littéraire, and the Cercle L'Esthétique Nouvelle," those of the G.G.G. (Galeries Georges Giroux).

The latter includes also works by foreign leaders, amongst whom are Henri Matisse, Maurice Denis, Georges d'Espagnat, Kees van Dongen, Lucie Cousturier, Bernard Boutet de Monvel, Paul Baignères, Maxime Dethomas,

Notes from Italy

Opportunity for Silver Collectors

The Cover

A Correction

Tredegars Ltd.

The British Antique Dealers' Association

A Fine Catalogue

Messrs. Myers & Co. of [illegible] have just issued their 229th catalogue [illegible] manuscripts, autograph letters, and documents, and its perusal should give delight to every true book-lover. Illustrated with several full-page plates, it is replete with items of interest. One notable item consists of Admiral Cornwallis's Log Books, while there are two fine fifteenth-century *Books of Hours*; a remarkable collection of rare Bibles and Testaments; some fine early bindings; and numerous original autograph letters of celebrities of literary or artistic note.

Caricatures by Max Beerbohm

Mr. Max Beerbohm's latest exhibition at the Leicester galleries (Leicester Square) was selected from three different periods of his work. Some of the drawings, "now shown for the first time, in the hope that they have an old-world charm," were scarcely more archaic than 1913 and 1914; others were made towards the end of 1920, and at the commencement of the present year. Uniting these two main groups was an interesting series of "doubles" done in 1917. These were refinements on the signature, which, if folded while wet, is transformed into the "ghost" of your friend. Mr. Beerbohm's "doubles" were constructed on similar lines, the sole difference being that a random blotch of colour replaced the signature. Some of the results were so extraordinarily decorative that Mr. Beerbohm felt obliged to confess (probably blushingly) that "a little cheating—a very little of it—is within the rules of the game."

So much favour with the daily press was found by the political caricatures (to revert to the drawings *proper*) that no good purpose can be served by recapitulating them. There were several dicta on art matters, however, which will bear repeating. Take, for instance, the study of two enthusiasts in the cause of "Advanced" art.

Says Y: "I always think that when one feels one's been carrying a theory too far, *then's* the time to carry it a little further." "A little?" retorts Z. "Good heavens, man! Are you growing old?"

After this, it seemed natural to find in an adjacent frame a slouched-hatted and red-tied "Post-Impressionist" in unsympathetic contemplation of Whistler, as portrayed by Mr. Greaves.

[illegible] that," murmurs the P. I., glancing at Whistler's "chimney-pot."

After this brush with the Bolshevists, Mr. Beerbohm hunted us up a (1914) study of Sir William Orpen, "trying whether it wouldn't be possible to paint, for the Uffizi, one mirror's reflection of another mirror's reflection of a soap-bubble's reflection of himself."

Not even Professor C. J. Holmes was exempt from this good-natured satire. Pyjama-clad and armed with the poker, Mr. Holmes had surprised some fearsome burglars, to whom he delivered himself as follows: "Whistle for the police? My good men, you little know me! The perils and adventures that attended life in the Renaissance were most wholesome and stimulating to workers in the arts. So now, if you are ready. . . ."

Altogether the inimitable Max proved that he has not forfeited the right to his popular title.

FORTHCOMING ART AUCTIONS AND EXHIBITIONS (JUNE)

Royal Academy of Arts.

Arthur Ackermann & Son.—Portrait Sketches of well-known people hunting at Melton, 1920-1; Water-colours by Chas. E. Brittan; Flower Gardens by Lilian Stannard.

Brook Street Art Gallery.—"The King's Ships, Burma and the East," Water-colours by Alma B. Cull.

The Carroll Gallery.—Pictures by N. H. J. Baird, etc.

Chester Gallery.—Water-colours by Burleigh Bruhl, Wm. Watkins, Leonard Philpot, Dorothea Sharpe and Frances Hodgkins.

The Collector's Gallery. [illegible] Paintings of British and Continental Schools, including examples by E. M. Wimperis, T. Collier, etc.

Jas. Connell & Sons.—Etchings by Zorn, McBey, Muirhead Bone, and Whistler.

Debenham, Storr & Co., Ltd.—Sales of Jewels, Silver, Sheffield Plate, Watches, Coins, Medals, etc. (2nd, 7th, 8th, 9th, 14th, 15th, 16th, 21st, 22nd, 23rd, 28th, 29th, 30th).

"Dorien Leigh" Galleries.—Sculpture by Inman Knox.

Eastwood & Holt.—Sales (21st and 22nd); on view at Castle Street Warehouse, Bishopsgate (from 15th).

French Gallery.—Pictures by British and Foreign Artists.

Frost & Reed.—Mezzotints in Colour by Ellen Jowett; Etchings of Bristol by D. E. G. Woollard, A.R.E.; Water-colours of Devonshire by F. J. Widgery.

Glendining & Co.—Stamp Sales (1st, 14th, 15th, 28th, 29th); Oriental Sales, Joly collection (6th, 7th, 8th, 9th, 27th); Coins and Medals (21st to 23rd).

Goupil Gallery.—Exhibition of Water-colours, Pastels, and Drawings.

Grafton Galleries.—International Society of Sculptors, Painters, and Gravers.

Graves, Goodall & Fox. Portraits by Alfred Jameson (2nd to 10th).

Greatorex Gallery.—Original Etchings by E. S. Lumsden, R.E., etc.

Grosvenor Gallery. Nameless Exhibition of Modern British Painting.

Hampstead Art Gallery.—Private Exhibition by the Hampstead Art Society.

Harmer, Rooke & Co., Ltd. Stamp Sales (1st, 2nd, 4th, 8th, 9th, 11th, 14th, 15th, 16th, 22nd, 23rd, 25th, 28th, 29th, 30th).

Knight, Frank & Rutley.—Jewel Sales (3rd, 24th); Furniture, Jewels, etc., in estate of late G. A. Prentice (9th); Furniture, China, Pictures (17th).

Thos. McLean.—British and Foreign Artists.

Macrae Gallery.—Pictures by Constance Lane and Miss E. A. Hope Joseph.

Mansard Gallery. Allied Artists' Association (11th to July 9th).

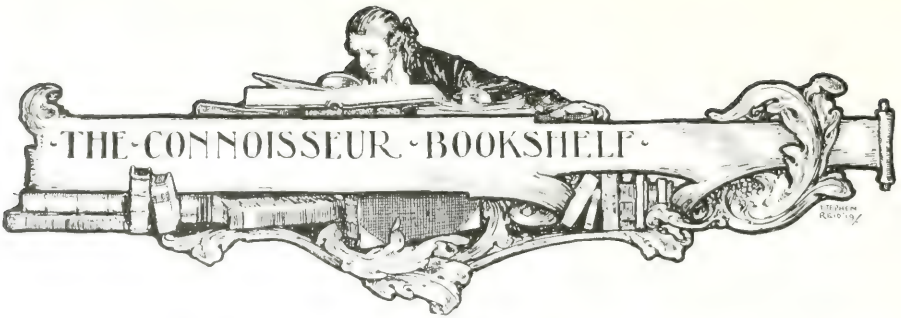
Puttick & Simpson. [illegible] Furniture, Porcelain and Objets d'Art (3rd, 17th, 24th, 30th); Stamps (7th, 8th, 21st, 22nd); Pictures (8th); Porcelain and Textiles (10th); Engravings (10th, 24th); Books (15th, 16th); Musical Instruments (10th, 30th); Old English Silver and Jewellery [illegible].

Sotheby, Wilkinson & Hodge. The late Sir J. A. Brooke's Library, concluding 3 days of sale (1st to 3rd); Japanese Colour Prints, the first portion of the late J. Thacher Clarke's collection, last day of sale (1st); Silver and Jewellery, property of late Mrs. Hamilton Ogilvy (2nd, 3rd); Furniture and Objets d'Art (6th, 24th); Engravings, the late H. W. Bruton's collection (7th, 8th); Printed Books, Autograph Letters and Drawings by T. Rowlandson, from the same property (9th, 10th); Egyptian and Oriental Antiquities, the Amherst collection (13th to 17th); Illuminated MSS. and Early Printed Books, third portion of the Yates Thompson collection (22nd); Oil Paintings, including properties of Lord de L'Isle and Dudley, Lord Willoughby de Broke, late E. A. Abbey, R.A., and Colonel Sanford (27th).

Arthur Tooth & Sons, Ltd.—English Landscapes; Water-colours by Dutch artists.

Twenty-One Gallery.—Old Master Drawings.

Walker's Galleries.—Water-colours by Lt.-Col. E. L. Engleheart (to 11th); by Signor Onorato Carlandi (8th to 28th); by Hon. Mrs. R. Boyle (20th to 25th); Portraits by Mrs. Olive Tilton (to 17th); Early English Water-colours (end of month).



"Black's Dictionary of Pictures," selected and edited by Randall Davies. Adam & Charles Black. 15s. net.

Mr. Davies ... represents ... selection ... and ... has ... the ... descriptions ... by the best authority. ... the ... collection to work out ... in ... pictures ... and ... a number ... which ... Moreover, ... is ... small, ... to ... about ... works ... One would ... that ... editions ... might be found ... elaboration ... of the list by the ... of the descriptions. Mr. Davies ... with ... to ... the ... with the ... to enable the picture described ... to ... from any written description. All that a writer can hope to convey is the general idea of a composition, ... bound to ... to ... the reader ... opportunity ... between two works of a similar character. As regards his choice of artists and pictures, Mr. Davies tries to disarm criticism on ... by ... the ... the general public one must make reasonable allowances, ... the ... will ... the ... The ... public, however, will wonder why ... Philip ... and ... are included ... while ... Velasquez and ... are ... and ... of the ... Frans ... Rembrandt and Zurbaran, to name only a few of the thirty or forty ... who one would have ... should ... be ... included. ... Mr. Davies ... to ... that ... apply ... the ... of ... to ... the ... whom he does ... The ... in the ... Gallery ... the ... Gallery ... Vernet's ... is ... a school picture painted under the influence of that artist; ... and ... attributed ... catalogued to Raphael in the same institution, have been seriously questioned, and certainly do not rank among the artist's greater works, and the so-called ... selected by the ... as ... is no ... to be ... being ... authentic ... by the National Gallery authorities. ... The ... of the book is that it was apparently compiled in 1914, and little effort has been made to bring it up to date, so that the visitor who goes to the National Gallery expecting to find certain works there will find they are moved to Millbank. This ... to ... him ... to ... to ... the ... to ... the ... and ... that they have been ... to ...

"Picture Backgrounds": Notes by Arthur Sandersen and Sons on the Decoration of the National Art Galleries. (Arthur Sanderson & Sons, Ltd., 55, Berners Street, W.1.)

... this brochure is issued in the form of a ... and ... to all who ... to apply for it, it really forms a highly practical and valuable treatise on ... which ... has ... importance to collectors, ... has ... received very little consideration. The ... of ... to be ... studied ... the ... of a picture. The most ... picture may be ... by the ... medley of colour by being ... against ... background, and the lustre and brightness of fine porcelain or pottery ... and ... when ... by an ... wall paper. In Messrs. Sanderson's brochure, samples are given similar to the wall coverings used for different rooms in the National, National Portrait, and Tate Galleries, and the Wallace Collection. The reasons which suggested the use of these various colours and patterns are fully given, and their advantages and ... are ... discussed. Two excellent reproductions in ... one of ... *Les ...* and the other of Raphael's *... Madonna* will ... all ... as to the respective advantages of a plain and patterned background. The writer ... has found the former ... successful. But it is essential when ... that the ... an entirely smooth uniform surface. ... The ... the effect of ... and ... A ... of ... embossed paper ... very ... for ... but ... for pictures ... can be ... The slight inequalities of its surface impart tone and quality to what would otherwise be ... and uninteresting expanse of the dead colour. What colour to use is an important consideration. The late Victorians favoured red, and in the latter half of the nineteenth century some ... of this ... the background of ... city ... and dealers' exhibition rooms in London. Red, however, though ... an appropriate setting to most pictures, especially to landscapes in which green predominates, is not an ideal background in every instance, and of recent years has rather been avoided, in favour of colours that better reflect the light. In the samples in the Sanderson brochure, reproducing the wall

covering all the National Galleries, alive, dead, living, moving, sick, lackadaisy, and broken, even as well as bad, and thus the reader secures a piece of board at which a background might be chosen suitable for almost any conditions. The great point to be remembered are that the background should be unobtrusive, and that its coloration should not clash with any of the objects to be set against, but should enhance their beauty by forming a subtle and harmonious contrast.

"American Pictures and their Painters," by Lorinda M. Bryant. (John Lane. £1 1s. net)

Mrs. Bryant's book is apparently intended for popular consumption rather than for the serious student. It is pleasantly written, profusely illustrated, and gives in an interesting manner a general outline of the history of American pictures and their painters. The book is chiefly concerned with the former, the biographical details given of the various artists mentioned being scanty and not over-informative, while the criticism of the works described is not distinguished by great artistic acumen or knowledge. Thus Mrs. Bryant lauds Whistler as a revealer of character rather than as a master of tone and colour, and tells us that "the one thing he excelled in above all others in his painting was the 'maximum effect with the minimum of effort.'" As a matter of fact, most of Whistler's finer pictures, such as the *Portrait of the Artist's Mother* or *Miss Alexander*, were the result of strenuous and long-sustained effort. Whistler's art lay not in the avoidance of effort, but in its concealment. Mrs. Bryant appears more at home with the later manifestations of American art than with its beginnings, and consequently a number of early painters whom one would have deemed worthy of inclusion in a book of this nature, are not even referred to. Among these omissions are Jonathan Blackburn, Matthew Pratt, William Dunlop, Ralph Earle, Washington Allston, John Vanderlyn, Edward Savage, S. F. B. Morse, Cornelius Ver Bryck, Mather Brown, S. L. Waldo, J. W. Jarvis, and a score or more of others who all rendered more or less substantial assistance in the upbuilding of American art. The illustrations to the work are ample, well selected and clearly printed, and convey to the reader a very good idea of the course and progress of American painting, especially with regard to its more recent developments.

"Looking at Pictures," by S. A. Kaines Smith. (Methuen & Co. 6s. net)

Mr. Kaines Smith has produced a little book which deserves reading and studying because it deals with "Looking at Pictures" from a popular standpoint and yet is informed with substantial artistic knowledge and judgment. The author was formerly a guide-lecturer at the National Gallery, and he has obviously profited by his experience, to find out the difficulties which really stand between the public and their æsthetic enjoyment of works of art. Primarily, the public is concerned in the significance of a picture rather than in its technical excellences, and the author, fully cognisant of this trait, has endeavoured to convey to the reader the outlooks dominating the leading spirits of the different schools of painting and the messages they intended to convey in their pictures. Not until he has done this does he point out the deft and masterly way in which they endeavoured to achieve their ends. To achieve his purpose, Mr. Kaines has wisely chosen to begin with pictures most likely to appeal to popular taste—Friths, and so forth, that have little recondite meaning—and from these he proceeds to works, belonging to other ages and other climes, which without adequate explanation are likely to remain enigmas to the ordinary spectator. The author has done his work well, and his book should teach its readers to find enjoyment in numerous pictures which they would have failed to appreciate without its aid, and at the same time will heighten and afford intellectual and æsthetic reason for the approval of the fine works that they already like.

"The Print-Collector's Quarterly," Vol. VIII., No. 1. (J. M. Dent & Sons, Ltd. 20s. a year)

That well-known erudite little periodical, *The Print-Collector's Quarterly*, the issue of which was suspended during the war, has been started on a new lease of life under the editorship of Mr. Campbell Dodgson, of the British Museum. Mr. Fitzroy Carrington, its former chief, still retains his connection with the publication, and remains its American editor; it is now, however, issued from London instead of from the United States. The first issue of the new series is equally divided between articles on modern and retrospective work. The latter is represented by an interesting appreciation on "The Etchings of Jean-Louis Forain," by Mr. Dodgson, and another on "The Etchings of E. S. Lumsden, R.E.," from the pen of Mr. Malcolm C. Salaman, which will be especially useful to collectors of this well-known etcher's work by reason of it containing a complete list of his etchings and dry-points. The informative paper on "The Etchings of Giovanni Battista Tiepolo" has a similar appendix; while Mr. A. P. Oppé, in "Fresh Light on Alexander Cozens," gives an illuminative account of that artist's theory of "Blotting"—a method which, though it generally provoked the ridicule of his contemporaries, resulted in the production of some beautiful and striking work. All the articles are well illustrated, and under its present able editorship this quarterly should command an increased success.

"Art and I," by C. Lewis Hind. (John Lane. 10s. 6d. net)

In *Art and I*, Mr. Lewis Hind gossips pleasantly and instructively about his own predilections in painting. His book is couched in the form of four series of short essays, dealing respectively with the "Arts of To-day, Yesterday and To-morrow," and "Art and Mr. X," the latter personage being a wealthy bath manufacturer of Philistinic tendencies, who listens to Mr. Hind's monologues with a receptive mind, but does not always accept his dictums. The essays appeared originally in *The Christian Science Monitor* of Boston, and are consequently written in a light and easy manner likely to attract a popular audience. They form an interesting medley of fact and fancy; snatches of criticism and biography, quotations from well-known writers, descriptions of current picture collections and art sales being woven up with interviews with imaginary characters, to whom the

The Royal Academy Illustrated. Judd & Co. 3s. 6d. net

"Répertoire des Peintures Datées," par Isabella Errera. (Fo. Brussels: G. van Oest & Cie., 1920)

"Jesus College, Cambridge, in Black and White." by E. Channing Matthews. (W. P. Spalding, Cambridge. 4s. 6d. net)

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LADY SUSAN
BY AUGUSTUS JOHN, R.A.

THE CONNOISSEUR

Old American Furniture

By E. Alfred Jones, M.A.,
F. R. Hist. S.

My interest in American arts and crafts began fourteen years ago, on my first visit to the United States. On this visit I derived much pleasure, instruction, and knowledge from the highly interesting exhibition of New England silverware in the Museum of Fine Arts at Boston, the first attempt to illustrate by practical means the skill of the silversmiths of that historic town and of other places in Massachusetts. Hitherto the assumption was almost general among educated Americans and Englishmen, that all the old silverware in America was imported in colonial days from the mother-country. Although there is much truth in this assumption concerning Virginia and South Carolina, where there was more direct contact with Old than with New England in colonial times, silversmiths of skill and taste had been working at their craft at Boston as early as the middle of the seventeenth century, within a few years of the landing of the Pilgrim Fathers on the American coast, as has been shown in my article in THE CONNOISSEUR for December, 1919. If this luxurious trade could be supported, as it was, and the silversmiths find outlets for their wares, how much more reasonable is the assumption that the more necessary craft of furniture-making was established early in the history of New England?

On subsequent visits across the Atlantic, my curiosity was aroused by other American crafts, and on my long visit of several months' duration in 1911, I was privileged to see many pieces of old furniture of striking interest in all the states on the Atlantic seaboard, from Maine in the north to Virginia and South Carolina in the south. The wealth of furniture was amazing, from the early and crude, though not less interesting, chests of New England, to the more artistic "Chippendale" and other furniture of the eighteenth century.

NO. I.—AMERICAN OAK CHEST: 1660-1675.

Every American home had its oak chest as a repository for all sorts and conditions of things. It is therefore not surprising that these old chests have survived in large numbers. In the third quarter of the seventeenth century, the chests were carved in front with three panels of foliage and

No. II.—AMERICAN OAK CHEST WITH DRAWER. [PAGE 136.

flowers in flat relief, and were very popular. A good specimen, with the background coloured, is illustrated from the Bolles collection in the Metropolitan Museum, New York (No. i.). This collection contains other excellent specimens of oak chests, illustrating different carved designs, one of which, with a drawer, is shown (No. ii.).

These chests were succeeded in a few years by a more convenient form of furniture in the shape of a chest with two drawers, and such authorities as Mr. Luke Vincent Lockwood have identified a variety (with and without drawers) which is not inappropriately called the "Connecticut" pattern, from the fact that most of the known examples have been found in the state of that name.

It is well thus definitely to associate with an American colony a particular variety of early furniture, before the *provenance* of such things should in the inevitable march of events and changing conditions be lost for ever. One of the regrettable features of the craze for collecting old English furniture is that the identification with certain English counties of characteristic specimens of furniture made by skilled local carpenters has been entirely lost.* It is well, also, to preserve the title of "Boston" for the types of furniture—panelled chests, cupboards, and chests of drawers—found in considerable numbers in old houses around Boston, and scarcely seen elsewhere. The time will inevitably come when these valuable features in the social and economic history of Boston will be dispersed far and wide from their original homes, and their association with that historic town would have been lost but for the preservation of the title in Mr. Lockwood's invaluable book on *Colonial Furniture in America*.† Boston was the centre of a group of skilled silversmiths at the time that these chests were being made there for the houses of the growing number of merchants and other inhabitants. To Hadley, another place in Massachusetts, is assigned a type of chest made late in the seventeenth and early in the eighteenth century.

The next illustration (No. iii.) is that of a characteristic American panelled chest with two drawers, dating from the end of the seventeenth century, and the fourth illustration shows an interesting carved oak press cupboard, dating from about 1670.

Passing from oak to furniture in other woods,

* An article by Lied Roe, R.I., on this aspect of oak furniture, appeared in the December, 1920, issue.

† The second edition, published in 1913.

one of the most interesting pieces is a day-bed or couch of maple and beech, with a cane seat and back, obviously copied from an English one of the time of Charles II (No. v.). But more interesting, not only from their association with the province of William Penn, but also from their picturesque forms, are the couches with rush seats, showing the influence of the Dutch settlers in Pennsylvania, which appear to have been made some few years before Penn's death in 1718. Equally interesting, ethnographically and artistically, are the contemporary couches of New England, one of which is illustrated by Mr. Lockwood with the Pennsylvania couches just mentioned.

No. III.—AMERICAN OAK AND PINE CHEST WITH TWO DRAWERS. 1675-1700.

Gate-legged tables were made in the American colonies by men of English birth or descent in fair numbers, fitted with oval, circular, and oblong tops, towards the end of the seventeenth century, and are generally of walnut or maple. The specimen illustrated is, however, of cherrywood (No. vi.). A certain variety of turning would seem to have been confined to the southern colonies, and rarely spread northwards as far as New York.

The prosperity of the mother-country in the eighteenth century was reflected in her colonies. Just as English cabinet-makers increased in numbers as a result of this prosperity, so too the corresponding craft in America was increased by emigration from England,* and especially by the growing number of native born apprentices. George III had been on the English throne for seven years when a future furniture-maker was born, in the person of one William Savery. The place of his birth has not been established, but as a citizen of Philadelphia he had been regarded with so much favour by the leading men of the city, including Benjamin Franklin, in the year 1754—eight years after his marriage there to Mary Peters—as to be appointed an assessor. In the discharge of his public duties, William Savery was as conscientious and painstaking as he was in bestowing his best labour on his furniture.

The identification of this Quaker cabinet-maker with certain pieces of furniture has been established beyond doubt by the discovery of his trade label attached to a charming little mahogany "low-boy" in the old manor-house at Van Cortlandt Park, New York, a colonial house and museum of engrossing interest, preserved from destruction by the energy of the National Society of Colonial Dames of America. This label is worded as follows:—

All Sorts of Chairs and
Joiners Work
Made and Sold by
William Savery
At the Sign of the
Chair, a little be-
low the Market, in
Second Street,
PHILADELPHIA.

From a comparison of this piece with several "high-boys" and "low-boys" in the Metropolitan

* For example, one John Brinner, a London cabinet-maker, emigrated to New York in 1762, taking with him six well-skilled artificers, and established himself at the sign of "The Chair" in Broadway. Here he advertised furniture in the Gothic, Chinese, and other styles, obviously inspired by Chippendale's designs.

NO. IV.—AMERICAN CABINET OF MAHOGANY, CIRCA 1750.

Museum at New York, the attribution of these pieces to William Savery has passed from the region of conjecture to that of positive fact. "By their works ye shall know them." I am able to illustrate one of the choicest examples of Savery's skill, a mahogany "tall boy," made between the year of the accession of George III. (1760) and the first year of the American War of Independence (1775). (No. VII.) The lower part of this superb piece is exactly like one of his "low boys." Savery had evidently been a diligent student of the plates in the books of such English furniture designers as Thomas Manwaring and Thomas Chippendale, which plainly exerted profound influence on his work. For a more detailed study of the furniture of this supreme cabinet maker of Philadelphia, the reader is referred to a highly instructive illustrated account by Mr. R. T. H. Halsey in the Bulletin of the Metropolitan Museum for 1918.

One more skilled American cabinet-maker of colonial days deserves notice, namely, John Goddard, a contemporary of William Savery, of Newport, Rhode Island, a town of considerable importance in the commercial, official, and social life of colonial times. His name is associated with a variety of block-front mahogany writing-desk found only in Rhode Island, a specimen of

No. V. AMERICAN MAPLE SAND-LEECH COUCH. 1675–1725.

No. VI. AMERICAN BUTTERWORT GATE-LEG TABLE. 1675–1725.

which is illustrated (No. viii.). A striking and characteristic feature of Goddard's desks is the large shell, carved to display the exterior and interior. He made other forms of writing desk with large cabinets superimposed upon them, but the unmistakable feature is always the shell.

Although the American colonies had been finally severed from England in 1783, American cabinet-makers, not to say silversmiths, pewterers, and Sheffield-plate makers, deigned not to copy the English furniture of Hepplewhite and Sheraton, as may be observed from the chair in the Sheraton style (No. ix.), the "Hepplewhite" chair (No. x.), and the Sheraton type of table (No. xi.).

No. VII.—TALL BOY, BY WILLIAM SAVERY, OF PHILADELPHIA, 1721–1787.

Inexhaustible is the material for illustrating charming examples of old American furniture, but perhaps sufficient has been said to kindle an interest in readers of THE CONNOISSEUR for the undoubted charm of this furniture. Moreover, many of the once prosperous American loyalists who fled for safety to England during the Revolutionary War brought away a considerable quantity of their furniture and silver. Some of their silver has been found here, and doubtless examples of their American furniture have passed as English "Chippendale."

Reference has been made to Mr. Lockwood's book on American colonial furniture, a work which is indispensable for its wealth of illustrations to all who wish to study the progress of furniture-making in America. As a small contribution to the list of unpublished furniture-makers, I venture to include here the following notes taken from advertisements in old American newspapers found among American MSS. in the Public Record Office in London:

The first name is that of Peter Colon, a New York chair-maker, who had died before October, 1786, when his estate was being settled. The following is a copy of an advertisement of a New York cabinet-maker, which is headed by an illustration of a Chippendale chair, a table

and a cabinet.

Thomas Burling
Cabinet and Chair Maker
At the sign of the Chair, near the Chapel, in Beekman Street, formerly Chapel Street
served his time with Samuel Prince, a conspicuous character in his way, and esteemed one of the best workmen in this city.
(*The New York Packet*, July 13th, 1787.)

No. VIII.—MAHOGANY DESK. ABOUT 1750-1775.
ATTRIBUTED TO JOHN GODDARD, OF NEWPORT, RHODE ISLAND.

Prince, of New York, "a conspicuous character in his way, and esteemed one of the best workmen," would no doubt be of great interest, as would that of his apprentice, Thomas Burling.

Among other craftsmen which I have noted in unpublished documents are:

William Watson, a prosperous carpenter who emigrated from England to East Florida.

John Hardon, cabinet-maker, of Norfolk, Virginia, who was drowned in bringing a cargo of mahogany to St. Augustine, in East Florida, during the American Revolutionary War.

Benjamin Ogden, "a noted house carpenter and joiner, of New York, who by preserving his credit and courage, pushed his business to good advantage, sufficient not only to maintain his family in affluence, to give his children a decent education, but with a prospect of laying up a considerable fortune for their future support." In 1775 he had in his employ about twenty journeymen and three apprentices. A bold spirit and a thorough loyalist, Benjamin Ogden was granted a commission as lieutenant in the Prince of Wales's American Regiment in 1777, and was promoted captain in another loyalist corps a year later. He died gallantly fighting in the action at Hanging Rock, in South Carolina, on August 6th, 1780.

John Peterson, of Philadelphia, a cabinet-maker and joiner, was another loyalist.

A Scottish cabinet-maker, one John Fisher, emigrated in 1767 to Charleston, in South Carolina, and was known as industrious and of exceeding good character.

A last furniture-maker was Elbert Willett, junior, of Fishkill Landing, New York, who

In the Federal procession in honour of the Constitution of the United States at New York on August 5th, 1788, various crafts were represented, including the cabinet-makers, headed by Carmer, Rucker, and Anderson. Robert Carter carried their arms, followed by thirty apprentices and twenty journeymen, as well as sixteen master-workmen. The Windsor and Rush chair-makers were also represented. An advertisement in the *Virginia Gazette and Petersburg Intelligencer* for December 27th, 1787, contains an advertisement of Henry Monro, "in Petersburg Street, opposite Mr. Barksdale's Store," of a large and elegant assortment of mahogany furniture manufactured in Philadelphia, including circular and square card-tables, and commode chairs, all inlaid, which indicates that in the Quaker city tables for such tabooed games as cards were made for the Virginians. In a later number of the same newspaper, for January 3rd, 1788, is the advertisement of Powell and Faux, carpenters and cabinet-makers, of the town of Blandford, in Virginia.

The trade card of William Savery has been found on two pieces of his furniture. The day may come when the cards of the above cabinet-makers may be discovered on their furniture, and their precise date of working established by the help of these advertisements. The furniture of Samuel

No. IX.—AMERICAN CHAIR IN THE STYLE OF HEPPLEWHITE

No. X.—AMERICAN CHAIR IN THE STYLE OF HEPPLEWHITE

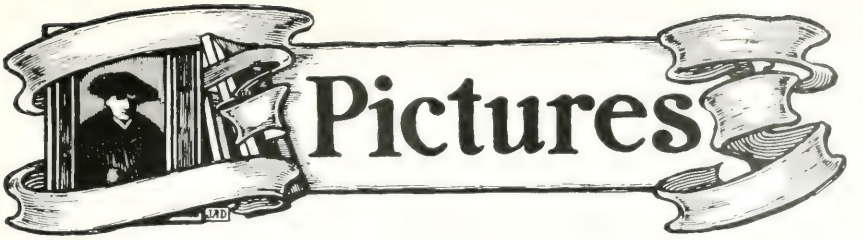
advertised himself as a maker of desks, bookcases, clockcases, and arm and dining chairs (*The Country Journal and Poughkeepsie Advertiser* for April 26th, 1788).

All these specimens of old American furniture are in the Metropolitan Museum of Art, New York, and are illustrated from photographs generously supplied by the Museum.

No. XI.—AMERICAN TABLE IN THE STYLE OF HEPPLEWHITE

CHARLES NAPIER, ESQ
I. SOMMER *pinxit*
I. SMITH *fecit*
From the Batsford Collection of Historical Portraits

The CONNOISSEUR



French Portrait Drawings of the Sixteenth Century

By Arthur E. Popham

The portrait drawings of the age of Francis I. and his immediate successors equal in interest and rival in number those of any corresponding period of history. As portraiture and as art, Holbein's series of the court of Henry VIII. stands unsurpassed; but as a record of the rival court of France of that date, and as an example of French art of the period, the drawings attributed to Jehan Clouet possess an equal historical interest, and though their merit falls short of the highest, they are, nevertheless, exquisite examples of pure draughtsmanship and faithful portraiture. Jehan Clouet was succeeded as court painter by his son François, who, living until 1572, continued the series, so that for this important period of French history, from the accession of Francis I. to the date of St. Bartholomew, we have portraits of many of the most important historical characters from the hands of artists of all but the highest merit. And during this period the art of the Clouets remains the only art in France that can be termed national, as opposed to the Italianate art of the school of Fontainebleau. It takes up the Franco-Flemish tradition of Jehan Fouquet, the Master of Moulins and the much discussed French Primitives, though it does not exactly continue it. Jehan Clouet is known to have been

No. 1.—PORTRAIT OF AN UNKNOWN LADY. [illegible] DEVELOPED IN MORLAND'S STYLE. CLOUET'S TECHNIQUE SEIZEME SIECLE OBSERVATOIRE MUSEE CONDE, CHANTILLY. [illegible]

No. II.—XVIth CENTURY MONTMORENCY ALBUM (LATER EXAMPLE).

of Louis XII. and Francis I. that the practice of portraiture became general, and that every nobleman thought it a matter of course to have his portrait painted. Along with this desire of being personally portrayed arose the desire to collect portraits of contemporaries. This is shown by the number of albums still existing containing portraits of personages at the court of Francis I., irregularities comprising the likenesses of the King and Queen and royal family and their immediate entourage, and, curiously enough, generally including "La belle Agnes"—Agnes Sorel, mistress of Charles VII., whose memory was preserved as that of a saviour of France. At least a dozen of these stock albums are known, most of them of very indifferent quality. The story that the King himself annotated such an album, belonging to Madame de Boisy, with more or less caustic remarks, may have some foundation in fact, though the origin of the story cannot be traced further back than the middle of the seventeenth century; the identification of the album with one in the library of Aix-en-Provence must certainly be abandoned.

It is not, however, with the second-rate albums that we are concerned—their interest is purely iconographical—but with the series of drawings, the greater number of which are preserved in the Musée Condé at Chantilly, while others are scattered in the Bibliothèque Nationale, the Hermitage, the Uffizi,

and the British Museum. The best of them are evidently from the life and works of art of great importance. They are executed almost entirely "au deux crayons," in black and red chalk, with great economy of material. Their simplicity and extreme executive precision, their perfect draughtsmanship and faithfulness, make of them, if not the most brilliant, at least some of the most convincing examples of portraiture. Neither of the Clouets possessed that supreme gift which makes Holbein's portraits stand alone. The former are too objective, they are too concerned with presenting a faithful likeness; and this very conscientiousness robs their work of the supreme truthfulness which Holbein's more personal method is able to impart.

No. III.—ANNE DE MONTMORENCY. MINIATURE FROM GALLIC WARS. IMPERIAL MSS. VOL. I. FOL. 7a

Jehan Clouet (called indifferently in contemporary records Janet, Jehannet, Jamet, and Jehannot) was, as above stated, of Flemish origin. Possibly Valenciennes was his native town, but the name Clouet, or Clouwet, is of such common occurrence in Flanders that all attempts to identify our artist with any recorded Flemish painter of the name have proved unsuccessful. Jehan Clouet is first heard of at Tours in 1516, associated with Jean Perréal, Jean Bourdichon, Guéty, and Nicolas de Modène, as painter to Francis I., drawing a salary of 160 livres yearly, as against 240 paid to Perréal and Bourdichon. After 1523 Clouet received 240 livres, and was apparently chief "painter and valet de chambre," residing in Paris. His name disappears from the "états royaux" after 1538, and his death occurred in 1540–1, as a document of the latter date, allowing his son François to inherit his goods (which, as being those of an alien, were legally forfeit to the Crown), shows. The only other information of interest, besides the payment for portraits and other works, in the royal accounts, is that of his marriage to Jeanne Boucault, daughter of Gatien Boucault, a goldsmith of Tours. The sole contemporary evidence connecting any known work with his name is an engraving (in André Thevet's *Hommes illustres*) of Oronce Finé, the mathematician, which is there stated, on the authority of Finé's son, to be from an original by Jehan Clouet. The engraving is not of sufficient merit to enable us to form from it a conception of Clouet's style. We are, therefore, reduced entirely to conjecture for the reconstruction of his work, and the attribution of a drawing such as to Jehan Clouet is full of difficulty. First of all, we have the dates within which works to be attributed to him must fall; secondly, the probability that the principal court painter (which, after 1523, Clouet became) would be employed in portraying the king and other personages of the court. On this basis we are able to assign to him, with a fair measure of probability, portraits of Francis I., the Dauphin and others, and by comparison with these, portraits similar in style and dated from the costume within the years of Clouet's activity, can be, with probability, but no more than probability, attributed to him.

Of such works treated chronologically, the portrait drawings of the "Preux de Marignan," the generals who with Francis I. shared the glory of the famous battle, come first. These drawings are preserved at Chantilly, but they are exactly reproduced in the miniatures of a magnificent manuscript, *Commentaires de Gaules Celtique*, executed for the king himself in 1520. The first volume of this work is in the British Museum, the second and third in the Bibliothèque Nationale and the Musée Condé respectively. The ages given to the portraits in the manuscript give the date of the original drawings from which they are copied as 1514. The question of the authorship of both the drawings and the miniatures has given rise to much controversy. Other miniatures in grisaille in the same MS., representing Cæsar's exploits, are many of them signed "Godofredus Batavus," "Godefroy" or "G," and, in a cartouche at the beginning of vol. iii., this otherwise unknown artist is explicitly specified as collaborating. There seems no reason to suppose that he was not also the painter of the miniature portraits, the style of which, though they differ from the other miniatures in being in colour, seems the same.

Here painter certainly copied them from the drawings at Chantilly which one could quite reasonably suppose were lent him for the purpose

buttons must remain pure conjecture until we know more.

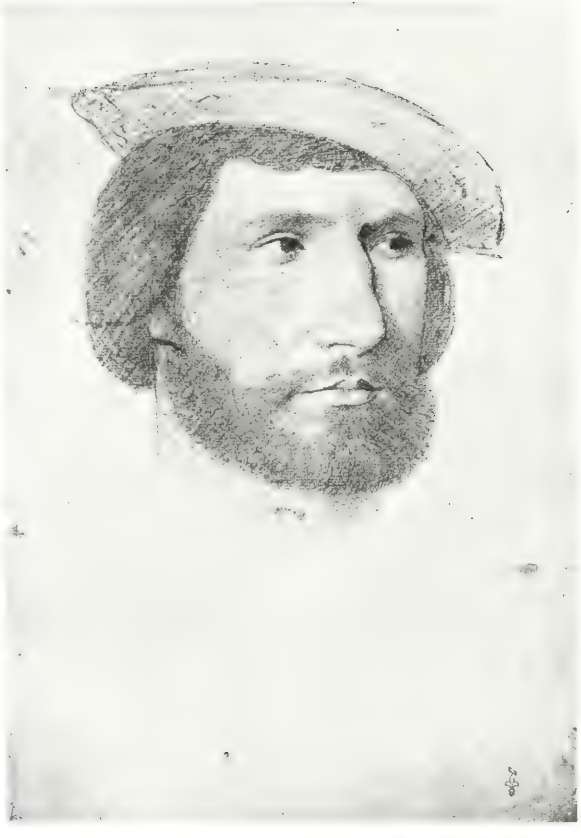
Of the drawing of the "Preux de Marignan,"

No. IV.—PHOMME ARMÉ (DRAWING BY ——, IN THE COLLECTION OF HAMILTON PALACE, FORMERLY AT SÉLINCOURT)

the drawings in question are uniform in style with the rest of the presumed *œuvre* of Clouet, and may be attributed to him, though the external probabilities would make Perréal quite as easily their author. But Perréal died shortly before 1530, and there is no break or change in the style of the drawings about this time, the series extend from 1514 to about 15—. Therefore it is on the whole, probable that they are by Jehan Clouet.

Of the work of Jean Perréal, who is known to have been an artist of importance, we know nothing whatever. It is possible that he is identical with the mysterious "Maître de Moulins or "Maître des Bourbons," and that a few isolated portrait drawings are by him. For instance, the very fine drawing of an unknown lady which we reproduce (No. i.), which must date from the very first year of the century, but such attri-

that of Anne de Montmorency, later Constable of France, as a young man of twenty-two (No. ii.), is a good example. Of much the same date must be the drawing of Jacques Ricard dit Galiot, Grand Master of Artillery to Louis XII. and Francis I., and later "grand écuyer." This drawing comes from an album formerly in the Salting collection, now in the British Museum, and is a fine example of delicate simplicity in the portrayal of a strong face in repose. The skill with which red and black chalk are blended to produce an illusion of flesh is admirable; Holbein, with more elaborate means, hardly attained more plasticity of colour. Another interesting drawing of slightly later date is that of the Dauphin François, eldest son of Francis I., as a child of four or five, in about 1523. A painting at Antwerp reproduces this drawing, and its

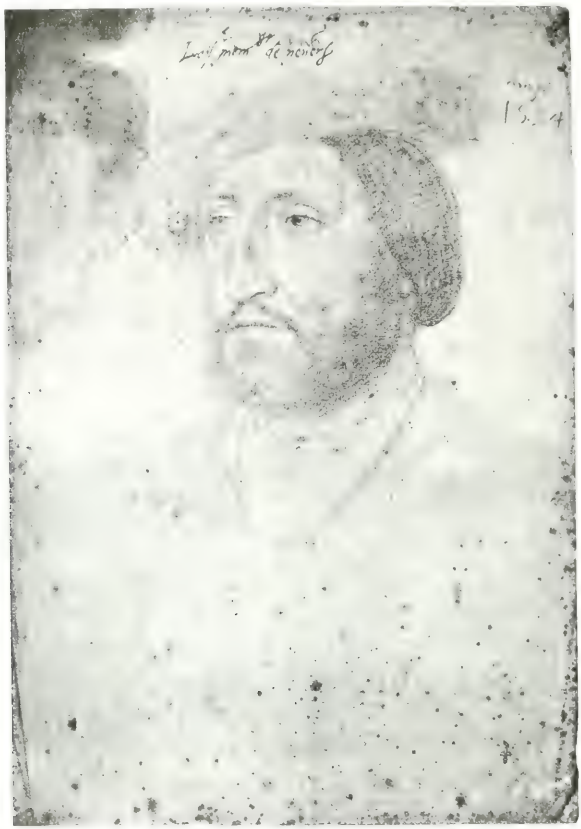


No. V. — L'HOMME AU CHAPEAU DRAWING AT CHANTILLY
(MOLLET ATTRIBUTION, ?1525–?)

No. VI. — "LA ROYNE LEONOR" (MOLLET ATTRIBUTION, ?1525–?)

quality warrants the attribution of both to Jehan Clouet himself. A drawing of the king at Chantilly of about 1525, before the disastrous battle of

the paintings derived from them are more often half length. This, for example, is the case with the charming portrait of a man with a volume



No. VII. LOUIS MONEY, DE SENLIS. 1534. (MORE ACCURATELY UNKNOWN.)

Pavia and the ruin of his Italian hopes. This can be connected with a painting in the Louvre.

It is certain that only the drawings were made from the life, and that the pictures were copied direct from these without further reference to the model. Spots of colour on many of the drawings indicate their use in the studio, and seem in some cases to correspond with the actual colours used in the pictures which reproduce them. Written indications of colour are also added to many of the studies, and sometimes an additional sketch for a half length was made. The drawings are almost all heads or busts, while

of Petrarch, at Hampton Court (No. iv.), which reproduces a drawing at Chantilly (No. v.). The painting is the only example in England which can with any probability be assigned to Jehan Clouet; it dates from about 1530, as the costume indicates. It has been identified as Claude d'Urfé, Seigneur de Châteauneuf, on the strength of a certain resemblance to known portraits of this personage, but the identification can hardly be established. Of much the same date is the portrait of Eleanor of Austria, whom Francis was forced to marry as one of the terms of his release from imprisonment in Spain. The queen,

whose features bear the unmistakable Hapsburg stamp, is represented in Spanish costume, and the drawing must date from the time of her marriage.

The portrait of Louis de Clèves, Duc de Nevers (No. vii.), apart from its merit as a portrait, is interesting as being the only drawing attributable to the elder Clouet, which is actually dated in the artist's hand.

As a charming example of the portrait of a woman about 1525, we finally reproduce the drawing of Jeanne de Crussol, Vicomtesse de Lautrec (No. viii.). The face has more life than is sometimes the case with Clouet's women, who are apt to appear somewhat wooden. It was the penalty of his method, which exacted complete repose in the features of his model, to lose the movement and animation which is essential to a living portraiture, especially of women. It is necessary to contrast his female portraits, even that of Jeanne de Crussol, with those of Holbein to see where he fell short.

No. VIII. "MADAME DE LAUTREC" (MORE ACCENTUATION PL. CLXXXVII.)

Old English Teapots in the Collection of Colonel and Mrs. Bulwer

By Mrs. Willoughby Hodgson

In a large collection of teapots as the one under consideration, it is no uncommon thing to find this article with scenes depicted upon it to commemorate events of historical, political or local interest, many of which, during the passage of time, have been buried in oblivion. The "Young Pretender" and "Sir Charles Holt" teapots were described in our previous article. Another very interesting specimen depicts a flood which must have devastated some parts of Staffordshire during the latter half of the eighteenth century. This teapot is of cream ware, painted in red, and portrays on one side a man and woman walking through floods carrying their goods and chattels, whilst on the reverse is a house completely surrounded by water and a boat rescuing its occupants.

Biblical and mythological subjects were also very popular, and after the introduction of transfer printing, many of these, printed and coloured by hand, were employed in the decoration of the teapot. One of the most interesting and rare is the "Prodigal Son" series, the complete set of three being in the possession of Colonel and Mrs. Bulwer.

These pots are the work of William Greatbach, who began his career as an apprentice to Whieldon between 1751 and 1756, and in his latter years, after he had suffered the usual misfortune of the potter of his day, bankruptcy, was engaged as a modeller by Wedgwood, who knew and appreciated his genius, and who paid him the high wage of five shillings a day whether working or not, and house-rent free till the day of his death.

Nos. 2 and 3 of the "Prodigal" series may be seen in our first illustration. These teapots are of fine cream ware. In the first, the Prodigal, in all the glory of Georgian dress, periwig, and

PLATE I.—A GROUP OF GREATBACH TEAPOTS, INCLUDING TWO OF THE "PRODIGAL SON" SERIES.

A MARSH MILL
BY THOMAS LOUND, 1802-1861

PLATE II. (1) DON POTTERY (2) LEEDS WARE IN ADAM STYLE (3) LY ADAMS OF GREENHILLS (4-6) KING'S WARE, BRISTOL. THE LAST COLOURED AND ORNAMENTED IN A STYLE AFTERWARDS ADOPTED BY THE NEW HALL WORKS

silk hose, "receives his patrimony." He is represented standing by a table covered with money and bags of gold. His mother and brother watch the transaction, whilst his father hands him a deed. On the reverse side he is saying "Good-bye," a groom in the background holding two horses. The panels are divided by other narrow panels in Chinese taste. On one pot a knob surmounts the lid; on the others, a raised flower and leaf.

In No. 2, "The Prodigal Son in Excess" (Plate I., No. 1), he may be seen feasting and toasting "ladies frail and fair," all in eighteenth-century garb and with candle-sconces on the walls, a card-table in the background. On the other side, the Prodigal, still beautifully arrayed, is seen feeding two yellow and three red swine, with sty and trough complete, the engraver and artist having bestowed upon him an expression of absolute disgust.

On the third teapot is depicted, on one side, the returned Prodigal kneeling at his father's feet, surrounded by friends and relations, whilst the fatted calf is being slaughtered in the background. On the other side he is seated at a banquet, a string band is playing in the musicians' gallery, and the elder son is entering his protest. A wine-cooler, full of bottles, stands at his feet.

All three pots are painted in brilliant colours, and the second shows traces of size gilding. But perhaps one of the most attractive features of such a series is the insight which it affords into the psychology of the mind of the artist who could portray biblical subjects in such garments and surroundings.

Such misconceptions, however, must not be attributed to the potter-artist alone. Learned men, who brought out revised illustrated editions of the Bible, Shakespeare, and other works in bygone centuries, were given to clothing and surrounding sacred and other characters in the fashion and environments of their own day.

All the teapots of our first illustration are by Greatbach, and, with the exception of No. 5, are alike in shape, a peculiarity being the lids, which are ornamented by the winged heads of cherubs, and generally surmounted by a raised flower and leaf. The spouts are moulded at the point and base, and the handles, with one exception, are bent, whilst key-pattern or beading encircle the base, shoulders and lid frequently bearing traces of size gilding. The second pot is a delightful little specimen, light in weight, and well modelled. It is ornamented by coloured stripes in purple with yellow flowers, the centre one being composed of two purple and one red stripe entwined with small yellow and purple flowers and green leaves. Round the centre is a raised moulded band of conventional flowers and foliage.

No. 4 is ornamented by hand coloured transfers of "Cybele" in her chariot drawn by lions, and

PLATE III.—LEEDS WARE TEA-POTS

with a large key in her hand, and on the reverse with a curious map of the world, sun, moon, stars, and Justice in the clouds with scales in her hands. On No. 6 Juno is seen being drawn through clouds by peacocks, and with attendants, whilst the same design as No. 4—a map of the world and Justice—decorates the reverse side.

In shape, No. 5 differs from the ordinary run of Greatbach teapots. The scene depicted is a fortune-teller consulted by ladies. On the reverse are psychological emblems, inscribed "The XII Houses of Heaven," "Ptolemean Sphere," "Copernican System," "Orbis Terra Luna," and the name "Greatbach, Lane Delft." A similar pot in the British Museum has the same inscription, to which is added, "and published as the Act directs, Jan. 4th, 1778, by W. Greatbach, Lane Delft, Staffordshire."

The writer has a teapot in shape and ornament exactly similar to the other pots in this illustration, and with the fortune-teller and psychological and other emblems seen on No. 5. Her pot, however, is marked "J. Aynsley, Lane End," from which it might be deduced that Thomas Radford, whom Greatbach employed, and who executed a number of the plates found upon his pots, may have found employment with Aynsley after the financial failure of his employer.

The first pot of our second illustration is one of Don pottery, ornamented with a simple wreath of blue and orange leaves round the body and cover, and with the same leaves upon spout and handle. No. 2 is a specimen of Leeds ware, decorated in Adam style, with raised festoons, cords, and tassels, upon which are traces of old gilding. Round the base is a border of raised acanthus leaves, which are repeated upon the cover in green, yellow, and pink. A line of blue edges the spout, handle, and lid, the latter being surmounted by the figure of a dog.

No. 3 is a pot by Adams of Greenfield, known as sponge ware, but really hand-painted under-glaze. It was also called "Persian ware," and its peculiar designs and style of painting may have been supposed to resemble old Persian faience. The greenery of the tree has the appearance of having been dabbed on with a sponge; the bird in the branches is painted in rich shades of blue, yellow, and orange.

Nos. 4, 5, and 6 are specimens of Ring's ware, Bristol (1784–1788). They all show a defect somewhat typical of this factory, namely, a fine bluish glassy glaze, very much crazed in distinct circles, but a glaze, nevertheless, which gives to the ware an appearance of porcelain. The decoration takes the form of borders, sprays, and bouquets of flowers, in brilliant blue, green, pink, and yellow enamels. It is interesting to note that in design and colour No. 6 bears a form of decoration which was largely employed at New Hall after the purchase of Champion's Bristol factory. This small detail suggests some

PLATE IV.—(1) AND (3) SWINTON TEAPOTS. (2) BY SHORTHOSE, STAFFS. (4) FERRYBRIDGE TEAPOT. (5) COPELAND LATE SPODE MADE FOR THE FRENCH MARKET. (6) COMMEMORATIVE POT OF MOULDED CASTLEFORD WARE

connection between Mrs. Ring's works and those of Champion other than distant family relationship, and that men from this pottery, carrying their patterns with them, must have accompanied Champion's old hands to Staffordshire. The colour-scheme is one looked upon by collectors as distinctive of New Hall, and consists of a rich pellucid blue as scalloped border to a band of bright pink diaper surrounding neck and cover, the groups of flowers including a deep carmine pink mallow, small blue blossoms, and a nondescript yellow flower with bunches of red stamens. This border and the colour and arrangement of the flowers are identical on Ring's pottery and New Hall porcelain.

Our third illustration shows six teapots of Leeds ware. The first has a body and lid with an outer pierced casing. The handle is plaited, and terminates in floral designs, the pierced work being bordered by a twisted cord. This remarkably fine teapot has a moulded spout.

No. 2, with high pierced gallery surrounding the cover, has a spout moulded at the base and a lid surmounted by a raised flower. The floral decoration is carried out in brilliant colours. No. 3 is a graceful and elegant pot with fluted body and lid, the neck being finely pierced. The glaze is brilliant, the only ornament on the warm cream-coloured ground being perpendicular stripes of delicate green.

The melon-shaped pot, No. 4, is a most uncommon specimen of Leeds ware, marked on the bottom with an impressed "2." The handle, knob, and moulded spout are cream, and the body is covered with vertical stripes in chocolate brown. The next is a remarkably pretty specimen, decorated in Chinese taste with landscapes carried out in a delicate pinkish-brown monochrome. It is covered with a brilliant glaze, the spout being moulded at the base.

No. 6 is one of the well-known "Orange" teapots, with twisted handle, moulded spout, and flower-topped lid. On the body of the pot are coloured busts, on either side of an orange tree the letters "P.V.O.R." and the inscription in Dutch, "So long as the Sun and Moon shall shine. So long shall the House of Orange reign."

The portraits are supposed to be those of Prince William V. of Orange and his wife Sophia Wilhelmina, who were married in 1797, and it seems probable that a quantity of plain teapots were ordered from Leeds and decorated in Holland in commemoration of the event.

In our fourth illustration, the first and third specimens are Swinton ware, thin and light of weight, and decorated in colours and with raised moulding.

No. 2, a helmet-shaped pot, ornamented in pink transfer monochrome, and with a device to keep the lid firm when pouring, is marked "Shorthose" in print, and is impressed "Shorthose & Co." This is a somewhat rare specimen from a Staffordshire pottery which closed in 1823.

No. 4 is a Ferrybridge teapot. It is ornamented,

PLATE V.—BLACK BASALTES TEAPOTS. (1) BY CYPLES, LANE END, ABOUT 1780. No. 2 BELIEVED TO BE THE SAME MAKER. (3) DECORATED BY RIDGWAY. (4) MARKED WITH AN "S" AND PROBABLY ONE OF THE SHAWS OF BURSLEM. (5) ATTRIBUTED TO SAMUEL HOLLINS, SHELTON. (6) BY S. MAYER, HANLEY.

moulded, and in colours, and the presence of the Prince of Wales' feathers surmounting the side panels suggests that it was made during the Regency.

No. 5 is a specimen of the early bright-blue and cream imitation Jasper ware, made in Staffordshire for the French market. It bears the impressed mark "Copeland England No.," and, printed in brown, "Copeland, late Spode."

No. 6 is a commemorative pot of Castleford ware, moulded and outlined in blue, and with flags, guns, a cattle, pyramid, crocodile, and the word "patriots" on a chocolate-brown medallion. On the reverse side Britannia, Winged Victory, and the words "Howe and Nelson. 1814."

In our fifth illustration are six beautifully modelled specimens of black Basaltes. The first by Cyples, Lane End, about 1780, the fifth being attributed to the same maker; both are of finest texture and workmanship. The second, a remarkably tall pot, is probably by Ridgway. No. 3, with panels of very beautifully modelled mythological subjects, is marked under the spout with the letter "S," suggesting that it may have been the work of one of the Shaws of Burslem. The bands of scroll and other patterns upon No. 4 are so finely executed as to remind one of Flaxman's work. This pot is unmarked, but the owners are inclined to attribute it to Samuel Hollins, of Shelton.

No. 6, by S. Mayer, Hanley—one of Wedgwood's best imitators—is a pot of remarkably fine texture; the decoration is wonderfully sharp and clean, and the limitation of ornament on so fine a body is a most attractive feature.

(The first article appeared in the December number, 1924. Ed. COMMUNITY)

Ancient Egyptian Art at the Burlington Fine Arts Club

By F. Gordon Roe

It is difficult to imagine a limited collection, formed from the smaller relics of ancient Egyptian cultures, of a more generally informative character or marked by a higher standard of selective taste, than that assembled at the Burlington Fine Arts Club (17, Savile Row, W.1). A few of the most notable pieces are here discussed in roughly chronological order. To obviate confusion, the system of dating employed agrees with that of the catalogue—Professor Breasted's—a moderate computation, by which the genesis of the First Dynasty is assigned to 3400 B.C. In comparison with Brugsch's 1877 principle (adopted with modifications by Sir Wallis Budge and used in the British Museum handbooks), this curtails the Egyptian historical period by a thousand years. It is more than two thousand years less than Professor Flinders Petrie's estimate.

Long before the commencement of the First Dynasty, craftsmen were busily engaged in the production of articles on which they expended a technique telling of long-inherited traditions. From the nature of these remains it is possible to trace the existence of two civilisations, of which the earlier is assumed to have been Libyan, and the later Eastern, in origin. It is with this extensive "prefaratory" period that the Burlington Fine Arts Club opens its series of exhibits. Stone vases (some in animal form, and some possessing gold or silver mounts*), slate palettes shaped as ostriches or tortoises, ivory figurines, and an ivory knife-handle, $4\frac{1}{8}$ inches long, carved in low relief, with processions of birds and quadrupeds in three registers (Earl of Carnarvon), all serve to indicate its proficiency. Pottery, too, is represented, three of the examples being allocated to a remote period. Lent by Mr. Howard Carter and the University of London, this cup, vase, and bowl, made in the red polished ware of the original civilisation, have a painted decoration, consisting in the first case of triangles and abstract ornament, and in the others of plants and animals, naïvely rendered. Four other pre-dynastic pottery vases, belonging to Messrs. Henry Oppenheimer, Horace C. Beck, Rev. Randolph Berens, and Rev. William MacGregor, occupy adjacent positions of honour. The first of these, an early piece, in red and black ware, is roughly incised with the figure of an ibex. The remaining are in buff ware of the painted type favoured during the second

* One of these is illustrated in THE CONNOISSEUR, November, 1902, p. 160, Fig. I.

No. I.—LIMESTONE PORTRAIT-HEAD OF A KING. EARLY FIRST DYNASTY. (HEIGHT 5 IN.). UNIVERSITY COLLEGE

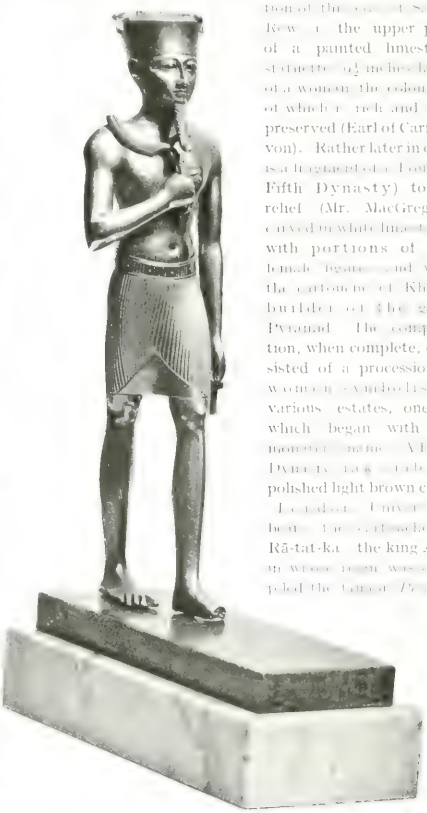
No. II.—GRANITE PORTRAIT-HEAD OF AMENEMHET III. TWELFTH DYNASTY. (HEIGHT $6\frac{1}{2}$ IN.) UNIVERSITY COLLEGE

No. III. LIFE-SIZE STATUETTE OF AMENEMHEÏT I. EARLY TWELFTH DYNASTY. HEIGHT 7 IN. FROM THE TEMPLE OF KARNAK. (CAIRO MUSEUM.)

[illegible] the rough-hewn block and a trace of beard, [illegible] of the development of Upper Egyptian art. The deduction from this is, as Mr. Newberry points out, that the ancestry of Egyptian dynastic art is to be sought in the Delta, a locality still largely unexploited by excavators, if not further East. There is no doubt, however, that a steady influx of foreign settlers, possibly of Elamite descent, was already in progress during the second prehistoric period, and that these men were racially akin to the early Dynasts. In any event, when the curtain rises once more with the accession of Menes, first historic king of Upper Egypt, [illegible] of a far more highly skilled art, animated by far more lofty feeling, that meets the eye. In the Sayile Row [illegible] easy to look at the limestone head of a king—"the oldest portrait-head in the world"—to understand the more highly advanced powers of the incoming school. This remarkable sculptor's study, which has a height of 5 inches, is in excellent preservation [illegible] Dynasty, beginning of history. Egyptian Professor Petrie, in *Ancient Egypt*, 1915, p. 1, [illegible] Dynasty. [illegible] observed a close resemblance to Narmer, who is now identified with Menes, founder of the Dynasty, and to Uniswatty, Cairo.

A later portraiture of the same dynasty is portrayed on a small ivory label in relief, found at Hierakonpolis, and now in the Ashmolean Museum, Oxford. Rev. W. MacGregor. At the present day, however, there is a better [illegible] of the art of the Second Dynasty in the fragmentary figure of a king, also in limestone, recently acquired by the Egyptian Department of the British Museum. Rev. W. MacGregor. This figure, which is [illegible] the Early Dynastic Period, is [illegible] to the collection of a little-known, which [illegible] the conquest and consolidation [illegible].

With the Second Dynasty, mainly represented in the collection by stone vessels, closed the "Archaic Period" of History. Egypt. It was succeeded by the Old Kingdom, 3000–2475 B.C., of which the most famous phase is the Fourth Dynasty, 3000–2 [illegible], when were erected the Pyramids at Gizeh. An important illustration of the [illegible] Sayile Row, is the upper part of a painted limestone statuette, 9½ inches high, of a woman, the colouring of which is rich and well preserved (Earl of Carnarvon). Rather later in date is a fragmented relief (Fourth–Fifth Dynasty) tomb-relief (Mr. MacGregor), carved in white limestone with portions of two female figures, and with the cartouche of Khufu, builder of the great Pyramid. The composition, when complete, consisted of a procession of women, [illegible] various estates, one of which began with the [illegible] name. A Fifth Dynasty [illegible] of polished light brown chert [illegible] University, bears the cartouche of Rā-tat-ka, the king Assa, in whose reign were completed the Great Pyramid [illegible].



No. IV. GOLD STATUETTE OF AMEN-RA IN THE DEDICATION OF THOTMOSIS III. EIGHTEENTH DYNASTY. HEIGHT 7 IN. FROM KARNAK. (CAIRO MUSEUM.)

No. V.—HIEROGLYPHIC SIGN (FALCON). SEE NO. VI.

. . . *Pectoral* . . . of the oldest books to be embodied down to modern generations.

. . . another example of the "Old Kingdom" . . . is an aragonite sistrum-handle (Earl of Carnarvon), dedicated by King Teta, whose name recalls the curious Arab legend attaching to his tomb at Sakkârah, the "Prison Pyramid" . . . so called because it is said to have been raised near the site of the prison into which Joseph was cast. Possibly by a typographical error the catalogue appears to assign Teta to the Fifth Dynasty, instead of to the commencement of the Sixth (2625 B.C.), as has been customary. The sistrum was, of course, an instrument in the nature of a rattle, used in conjunction with religious rites.

Passing over the "Heracleopolitan Period," the next outstanding items due to be described are products of the "Middle Kingdom." Eleventh and Twelfth Dynasties (2160–1788 B.C.). Amenemhet III., the mighty constructor of the Labyrinth ("more admirable," said Herodotus, "than the pyramids," themselves "singly comparable to many of the greatest structures in Greece considered together"), is personated in no less than three portrait-heads, chief being the noted mottled granite example (height 6¼ in.), bequeathed to University College by Miss Amelia Edwards. It is in such subtle expressions of genius as this that are most readily recognised the transcendent powers of the master-sculptors, who, though closely fettered by convention, were yet able to imbue their carvings with the very spirit of vitality. Another smaller head of Amenemhet is lent by Mr. Oscar Raphael. It is cut in serpentine, and was formerly in the Grenfell collection. The third portrait comes from Mr. MacGregor's cabinets, and provides an unique demonstration of its unknown author's mastery over a piece of obsidian measuring 5 inches high in its present imperfect state.

A certain poignancy always attaches to personal relics, reaved from the tombs where they were placed piously to benefit the souls of men whose mortal needs were past considering. So far from being an exception to this rule the toilet-box loaned by the Earl of Carnarvon, brings home very forcibly to the spectator the transient quality of human existence. It is strange to think that this frail, elegantly appointed cabinet, of coniferous wood, with its ebony and ivory veneers and its vain silver mounts, should have outlasted generation after generation, and yet look fresh and faultless in our twentieth-century sunlight. It is dainty enough to please a reigning beauty, but, for all that, it was made for a man: one Kemen, an official, whose form is engraved on the box in the act of offering two vases of unguent to Amenemhet IV. Next to this item stands a gaming-board of wood and ivory, furnished with animal-headed pins not entirely unlike cribbage-pegs. The tiny legs supporting the superstructure exactly reproduce in miniature those used for full-sized furniture.

Many other miscellaneous pieces of Twelfth Dynasty date might be dealt with here, but preference can only be shown to a tiny, though finely carved, image of a kneeling child, in brown limestone—but one inch high (Mr. Oppenheimer); and to three quaintly characterised mice, in white-glazed faience, with details picked out in brown (Earl of Carnarvon). Two early instances of *ushabtiu* (*respondent figures*, placed in the tombs to serve the deceased in the underworld) must be classed separately. One, made in hard white limestone, with traces of inlay in the eyes, for the lady Henutwazet (?), was found at Hawâreh (Manchester Museum); the second, a plainer specimen in diorite, is uninscribed (Mr. G. Eumorfopoulos). Some of the most important jewellery in the exhibition also belongs to the "Middle Kingdom"—two groups, from Riqqeh and Dahshûr respectively, comprising pectorals, pendants, etc. The former (Manchester Museum) was brought to light from a tomb which, disturbed in ancient times, had taken toll by falling in on one of the robbers, whose bones were mingled with the débris.

The confused period setting in after the close of the "Middle Kingdom" is but sparsely represented in the exhibition. In those days, Egypt had entered on a downward path. Internal dissensions broke out eventually; Semitic hordes poured in from the East and assumed the supreme power. It is during this domination by the Hyksos, or "Shepherd Kings," that the Hebrew servitude in Egypt

No. VI.—HIEROGLYPHIC SIGN (IBIS AND FLAMINGO). PART OF A SERIES MADE IN VITREOUS PASTE FOR INLAYING A WOODEN SHRINE. THIRTIETH DYNASTY. FROM ASHMÛNÊN. TO THIS SERIES ALSO BELONG NO. V. AND THE "EAR OF WHEAT," SHOWN IN THE HEADING TO THIS ARTICLE.

[illegible]
As time went on, the Semitic grip began to fail and the Egyptian insurrections to attain success, with the result that Ahmose (Amasis) I. was able to break the foreign yoke and re-establish native autonomy. His dynasty, the Eighteenth, was the first of the "New Kingdom" age (1580-1090 B.C.). Ahmose himself is to be seen at the Burlington Fine Arts Club, carved on a limestone stele (Mr. MacGregor), where the scribe Iri is shown venerating the deified monarch and his wife, Queen Ahmes-Nefretari.

Description of the many fine "New Kingdom" pro- [illegible] Savile Row [illegible] [illegible] material is noticeable in many cases. From the reign of Ahmose's successor, Amenhotep I., comes a 5⅛-inch electrum statuette of a nude boy, named Amenemheb, holding a lotus-bud; from that of Thotmosis III., a 7-inch gold figure of the god Amen, executed in the king's likeness. The former was taken from a tomb in the Theban necropolis; the latter was found in the neighbourhood of Karnak. Both are the property of the Earl of Carnarvon. Fragments, in red and yellow jasper, of composite statues tell mutely of the priestly destruction following the heretical reign of Akhenaton, the artistic revolt towards naturalism of whose time is exemplified in some small reliefs and artists' trial-pieces.

Also of Eighteenth Dynasty workmanship are the charming and well-known ebony figure of a negress, from University College (illustrated in Petrie, *Arts and Crafts*, fig. 40); [illegible] votive cloth from Deir el-Bahri, painted on gesso with [illegible] ten women worshipping the Hathor cow with song and cymbal (Mr. Oppenheimer); a piece of fabric, woven with a pattern in red, blue, and yellow threads—"the most ancient piece of such fabric known"—from a tomb in the Sheikh Abd el-Qurneh, Thebes (Mr. Carter); and some superb glass, notably three vases—one of turquoise-blue metal, the others having opaque blue grounds with wavy lines of lighter blue, white, and yellow (Earl of Carnarvon). This trio ranks with "the most beautiful [illegible] hitherto found."

[illegible] faience of the reign of Thotmosis III., must also be mentioned (Mr. MacGregor). In each case [illegible] etc., this being (as Maspero wrote concerning other examples) "une manière de montrer la bete dans son milieu naturel."

[illegible] among them the Hon. Richard [illegible] *Hora*, in rare red-glazed faience with an inscription in blue (Eighteenth Nineteenth Dynasty) [illegible]

No. VII.—A KING. VITREOUS PASTE [illegible] INLAYING. EARLY [illegible] PERIOD. (HEIGHT 4¾ IN.). [illegible] (EARL OF CARNARVON)

(Eighteenth Dynasty) made for some *respondent* of more than usual magnificence (Earl of Carnarvon).

Apart from the Ethiopian period (712-663 B.C.), the next outstanding landmark in Egyptian art is the Saite school, which flourished during the Twenty-sixth Dynasty (663-525). One feature of its tenets lay in its revival of "Old Kingdom" mannerisms: a process analogous to the "Primitive" movement in modern art.

A striking illustration is afforded at Savile Row of this peculiarity by the panels and top of an ivory casket, their delicate carving mainly representing officials carrying offerings against a background of papyrus plants. "Were it not for certain points in the writing of the inscription on the top piece," says the catalogue, "there would be no question at all as to ascribing the casket to the . . . . Fourth and Fifth Dynasty. But, as Dr. A. H. Gardiner points out, the inscription cannot be earlier than the Saïte period, and as the inscription is certainly of the same date as the panel reliefs, it is to the Saïte period that the casket may be assigned."

Two other interesting pieces from the same epoch are the Lord Carmichael's head of a shaven man, decisively rendered in red quartzite sandstone (4 inches), and Mr. MacGregor's model of a helmet in pale green-glazed ware, inscribed with the name of Hor-Psamtek (Twenty-sixth Dynasty).

A last exhibit remains for discussion, and this is separated chronologically from the foregoing by the Persian usurpation and by two unimportant dynasties of restored native rulers. The item in question is a flying falcon, and a series of hieroglyphic signs made, in vitreous paste, for inlaying a wooden shrine (Earl of Carnarvon). The date is apparently to be fixed *circa* 350 B.C., during the reign of one of the last native Pharaohs, Nectanebo I. When first found at Ashmûnên, the signs had small pieces of decayed wood adhering to them, thus clearly proving for what purpose they had been used. The "only perfect examples of their kind at present known," their technique, whether as regarding modelling, coloration, or glazing, is of the highest quality. The ground colour in each instance is a pale blue inlaid with dark blue and red. Some of the hieroglyphs have details in yellow and black glaze over the ground. The characters are in three sizes—[illegible] inches, 6 inches, and 3½ inches high.

Unusual though some of them are, the Ptolemaic and Roman products (apart from Fig. VII.) can find no place in this account; but enough has been written to indicate the catholicity of the exhibition, and, consequently, the indebtedness of connoisseurs to the Burlington Fine Arts Club for helping to make the many treasures embodied in it available for public examination.

The Committee of the Club and [illegible] *be thanked for facilities afforded* [illegible] *Prof. W. M. Flinders Petrie has been very courteous in regard to the two heads from the collection at University College, Gower* [illegible]

HALF OF AN ERSARI TURKOMAN RUG,
ABOUT 200 YEARS OLD

THE CONNOISSEUR

Central Asian Rugs

An Ersari Turkoman Carpet

By Major Hartley Clark

As this article is the first in the series which deals with the rugs of the true nomad Turkoman weavers, it may not be irrelevant to give some general information about the nomads and their country.

The country, wherein dwell most of the nomad Turkomans, whose women are the makers of the rugs known as Turkomans, is the province of Transcaspia, *i.e.*, the south-western portion of Turkestan, bounded on the south by Afghanistan and Persia, on the north-east by the river Oxus from Afghanistan to the Aral sea, and on the west by the Caspian sea.

The whole of the centre of this tract of country is the desert of Kara Kum (Black Sands), which is a shadeless, waterless waste of loose sand, stretching for a hundred miles or more, in which there is hardly a living thing, animal or vegetable; interminable yellow sandhills, ribbed by the wind like a sea-beach, with nowhere a flower to be seen; and yet this yellow sand becomes abundantly fertile wherever water can be brought to it; witness the fertility where irrigation channels from the Oxus and Murghab rivers have been constructed.

In the summer it is swept by terrible sand-storms and by hot fever-giving winds, called Teb-bad, and in the winter it is clothed deep in snow.

In and around this inhospitable desert are the encampments of the once fierce, hardy, marauding Turkoman tribes.

The rainfall is slight and the rivers few. The cultivable portions of the country are comparatively small, and lie along the fertile courses of the rivers. The nomad tribes are compelled to be constantly on the move in search of fresh pasturage for their enormous flocks of sheep and goats, and for their camels, horses, and asses. Thus they drive their vast herds from the lowlands to the hills and back again, according to the season of the year, and are constantly also seeking to force weaker neighbours to yield up more fertile places.

The struggle for existence in the most primitive sense has made these people lawless, cruel, and independent, and yet has left them with a code of ethics as regards the claims and rights of hospitality that is well-nigh irreproachable.

Under Russian suzerainty (since General Skobeleff's expedition, 1879–80) they have shown themselves amenable to civilisation, and, before the Great War, had largely settled down to agriculture and the more peaceful methods of existence.

Since the Bolshevists have overrun the country, the tribes are reported to have again taken, to a great extent, to their savage, marauding, nomadic life, and great masses of them are said to have been migrating hither and thither, and none can foresee when or where they will eventually come to rest.

The various tribes (*khalk*) are divided into numerous clans (*taife*), which in turn are sub-divided into family branches (*tire*), and since not only does each tribe have its main characteristic rug design, but also each subdivision has its own minor differentiation of design, there is naturally a considerable variety of similar rugs with variations of interest from the collector's point of view. It is not, however, possible to do more than illustrate one fine example of each of the main types.

The rug shown in our plate is a very fine example of an Ersari Turkoman carpet about two hundred years old.

The Ersari Turkomans are, or were, the second largest of the Turkoman tribes. They migrated

[illegible] the Mangishlak peninsula, on the south-east coast of the Caspian sea, to the territory they now occupy along the south bank of the Oxus river or Amu Darya, as they call it, near Charjui [illegible] to Balkh in Afghanistan.

They are now only semi-nomadic and are practically a settled race which has become industrial and taken to agriculture. They are more hardy than some of the other Turkoman tribes, and have been tributary to Bokhara for the last hundred years. They are a hospitable people, but have lost with their savage character many of the primitive virtues and characteristics of their kindred tribes.

It is not surprising, therefore, to find that in more recent years the rugs of the Ersaris have varied a good deal from their original pure Turkoman type, and have imbibed much influence from their Bokharan neighbours.

Indeed, it is often difficult to differentiate between a modern Ersari rug with strong Bokhara tendencies and a modern Bokhara rug with strong Ersari influence, so closely do they sometimes approximate. The somewhat meaningless name "Beshir" is often applied to both types.

The carpet illustrated is one of the old virile Turkoman type made before the Ersaris had sacrificed the purity of their design to influences from further north.

The main characteristic of these rugs, and one which is well exemplified in this particular carpet, is the division of the field into diamond-shaped panels by a kind of trellis work. Another feature here clearly shown is the alternation of blues and greens in the colour scheme on a ground of Turkoman red.

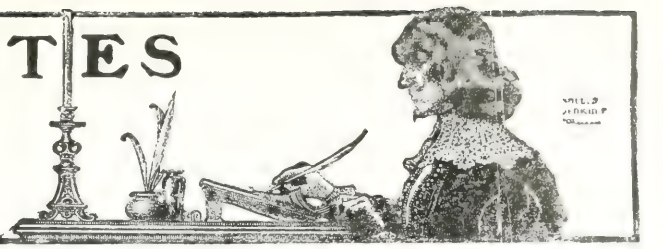
The diamond-shaped panels in the field contain in this present octagonal devices formed by joining up the points of eight pointed stars.

A more common device, especially latterly, is that of four large geometrical flower forms, base to base, with the petals projecting to the four corners of the panels. This flower form in red, and the outlining of it in some other colour, usually white or yellow, is a direct influence from Bokhara, and a greater use is now made of yellow by the Ersaris than by any of the other nomads.

The small triangular tree or flower forms in double rows along the bands forming the trellis are typically Ersari, and in some of their rugs a small repetitive design of this type in close diagonal lines covers the entire field. The main border is a device common to many of the Turkomans, and is not confined to this one type.

These rugs were usually woven rather more than twice as long as they were wide, this particular one being about 16 ft. by 6½ ft. It is woven in the Persian knot, as are practically all Turkomans, and is of fine stitch, admirable material, and mellow colours which light up with an especially pleasing effect by firelight.

NOTES



Wirksworth China

I WAS much interested in the article on Wirksworth china in the May (1918) number of THE CONNOISSEUR, and I herewith send you photographs of some china in my possession. These pieces were acquired by myself many years ago in Buckden, Huntingdon. They were then called Lowestoft, afterwards New Hall, but now, I think, must be designated *Wirksworth*.

They were supposed to belong to one and the same set, but are of four different patterns, and, moreover, the milk jug and basin are much thicker than the cups and saucers. The latter approach egg-shell in their thinness and translucency. There are no marks on the cups and saucers, but on the bottom of the jug, in pink, under the glaze—

The colours of cups, saucers, and milk jug are lake, brownish red, bright green, and pale purple; the dots in red; the basin the same, with yellow rim and cartouche in pink.

The glaze is of a slight bluish tinge, and shows some black specks.

The paste of the milk jug and basin is softer and of a more creamy tint, that of the cups being harder and much more translucent. Neither paste absorbs ink. Both pastes, though hardish, can be cut with the file to a flour-like powder, and the general character of the fracture approaches dull lump sugar.

The basin shows much crazing and discoloration, but I fancy it has been used to cook food in the oven.

I shall be much pleased to hear from or show these at any time to Mr. Thomas L. Tudor.

Up to the present I have not been able to trace the family from whom I acquired these articles, in order to find out whether they could possibly have had any connection with Derbyshire; but I hope to be able to do so shortly.—F.E.W.

SOME EXAMPLES OF WIRKSWORTH CHINA

TWO DELFT-WARE BOWLS (INTERIORS)

Delft-ware

With reference to the article by Mrs. Hemming on delft ware, in the April (1918) number of THE CONNOISSEUR, I enclose three photographs showing outside and inside of two delft bowls in my possession. One of these is clearly of Bristol origin, but it has a beautiful design (which, unfortunately, I could not bring out in the photograph) of "bianco sopra bianco" round the interior border. The exterior is a Chinese pattern in dark clear blue and manganese purple and brown. This bowl is beautifully potted, enamel of delicate flush white colour, and ivy in it

diameter—I believe an unusually large size for this kind of bowl.

My reason for sending the photograph was because of the similarity of the printing of "Success to the" in Mrs. Hemming's illustration (No. xiii.) and that on my undoubted Bristol bowl.

With regard to the second bowl, I should like to know whether this is Brislington, or what?

EXTERIORS OF THE ABOVE BOWLS

There is a fragment in the Victoria and Albert Museum labelled "Brislington" which has a moulded edge very similar to this.

My bowl is of a pale buff clay body, enamel

DETAIL PHOTOGRAPH TO SHOW BRUSHWORK IN "HEATH—SUNSET" ASCRIBED TO OLD CROME

greenish white, rather crazed; decorated outside in blue of a dull and almost slate colour; interior blue, more of a clear indigo. The bowl is 12 in. across, no factory or maker's mark, and rather heavily potted.

I came across, in a London dealer's shop, a silver-mounted Delft bottle, about 12 in. high, with *exactly* the same scene, to the most minute detail, as the interior of my bowl. He could tell me nothing about the history or origin of it, however.—F.E.W.

Old Crome (May, 1921)

MAY I be allowed to add a few remarks to your article on Mr. Baker's book on Old Crome and a discussion of his many imitators? There are few painters who have a more marked individual style of brushwork, and whose work can, therefore, be identified with considerable certainty by means of magnified photographs. Crome's brushwork, when so magnified, is full of individual style and decorative beauty, the only artist I know of who closely approaches him being Wilson. The brushwork of Constable is, of course, just as individual and just as beautifully decorative, but is completely different.

I enclose a magnified photo of a bit of the brushwork in the *Heath—Sunset*, in the National Gallery, Edinburgh. It is of interest, as Mr. Collins Baker has thrown doubt upon its being by Crome: a doubt unshared by other experts.—A. P. LAURIE.

Some English "Graffiti"

ALTHOUGH the "merit of antiquity" has been, and is still, assailed by the argumentative, its value as an asset is often amply apparent in minor cases of vandalism: deeds which, though noxious in themselves, are by age and association rendered of considerable human interest. The tripper of to-day who carves his name on an historic monument is execrated; whereas his ancestor, for performing a like act, may possibly have achieved posthumous immortality in the pages of some county *Archæologia*. Whilst it is immediately obvious, from this comparison, that age confers a grateful glamour on the idle scratchings of past generations, it cannot be pretended that the example is one to be copied. Apart from romantic considerations, the only real justification for perpetrating a chance inscription on a work of art consists in the information

attended by it, and in the specially treasured circumstances which induced its production. It is easy to quote examples which will more clearly demonstrate the truth of this assertion, but I shall not do more now than select opposing instances from Burford, Oxon, and Winchelsea, Sussex: the former, rather more than a local document, the latter a mysterious defacement, unwarranted, so far as can be judged, by necessity or condition.

When Cromwell imprisoned the Levellers the communists of his day in Burford, he adopted the precaution of executing three ringleaders to be shot in the churchyard, whilst their whilom confederates watched the execution from the roof of the church which served as their prison. It was almost certainly one of these captive Levellers who scratched on the font's leaden lining the "ANTHONY SEDLEY | 1649. PRISNER," which now constitutes a striking feature of the fane.

Turn to Winchelsea church, wherein are the stately tombs of the Alards, early Admirals of the Fleet and Wardens of the Cinque Ports, whose marble effigies have been liberally inscribed with the worthless mementoes of visitors, from those of "TW" and "WC" in 1729, to a name which, from its colour, appears to have been cut within quite recent years.

To mention Winchelsea is to think of Rye, where the "Mermaid" preserves many testimonies to a long career as a house of call in the form of "graffiti" on its Tudor fireplaces. One of them, in what is now the dining-hall, has been particularly favoured in this respect. The earliest date added to it (I except, of course, the "1066," jocosely scratched in Arabic numerals) is 1643, following the name of "LOFFELHOLTZ. I." The years 1646 and 1689 are also commemorated in different places. There is an inscription in a sitting-room, however, which may be less generally noticed, since it is usually concealed by a curtain. It is carved in attenuated characters on an oaken window-reveal, and reads, "I IEAN BEARE | 1 IVNII | 1661." These names, hinting, as they do, at the town's foreign connection, are of indisputable interest.

When the structure on which they occur possesses no marked architectural pretensions, "graffiti," which would mar a monument, occasionally become worthy of honourable record. I have in mind a ruinous shed, known as the "Old Forge," which stood in the lane leading to Crowhurst Place, near Lingfield, Surrey. Inside it were several names, and dates notably 1774 and 1775), traced in the beams with a hot iron. Whether the forge still exists is unknown to me. Crowhurst Place has been restored since I slept there, thirteen years ago, in a weird apartment where rats ran races behind the linen-panelling, and between the joists all night long.—CRITICUS.

Spurious Miniatures

THE collector of miniatures should beware of a new kind of "fake" which has come upon the market since the war.

The ordinary "fake" miniature generally consists of a modern copy or adaptation of a portrait of an attractive lady by Plimer, Cosway, or some French artist, and is painted by hand upon ivory, while a gross form of deception is to frame a modern three-colour process reproduction on paper, cut from a book or a periodical, and pass it off as an original. These are to be found all over the country, and are pretty well known to collectors.

The new kind of "fake" is subtler. It comes from Germany or Austria, and consists of a reproduction of a painting or miniature printed in water-colours by some photo-mechanical process upon ivory or a colourable imitation of that substance. By this method the actual brush-strokes of the original are in some cases exactly rendered, and the resemblance to a genuine miniature is enhanced by retouching parts of the surface by hand with water-colours. A "signature," not always of a well-known name, is often added. The "miniature" is then placed in an attractive frame ornamented in imitation of older patterns.

This kind of "fake" is calculated to deceive any but the most practised eye, and the collector should be on his guard. The pigment, save perhaps in the retouched portions, usually has a certain flatness or absence of the impasto which gum gives to some miniatures.

It is worth noting also that some wonderfully exact reproductions of water-colours and other drawings by well-known artists, such as Dürer and Delacroix, are being manufactured in Germany. Close scrutiny is sometimes necessary in order to detect that they are not originals.—B. S. LONG.

Old English Plate in America

IN THE CONNOISSEUR for December, 1919, in my article on "Old English Plate in America," is an account of a silver punch-bowl won at a race-meeting at Newmarket. At the moment of writing the article, in a remote country place away from libraries, I was unable to verify my note on the precise position of that racecourse of Colonial America. I am now able to do so. It was near Charleston, the old capital of South Carolina, and an interesting point in the history of horse-races run there is that in 1769, the year following the race when this punch-bowl was

won, a race which created unusual excitement among the sport-loving South Carolinians. It was "Shadow," a horse bred in England by the Duke of Northumberland, and imported by Henry

WHITE CHELSEA PORCELAIN BUST OF WILLIAM AUGUSTUS, DUKE OF CUMBERLAND (1721–65)

CHELSEA SEAL CARICATURE OF THE DUKE OF CUMBERLAND

run on January 31st between the horse "Adolphus," owned by William Henry Drayton, a conspicuous Nightingale, a Yorkshireman settled as a planter there. "Shadow" won easily (E. McCrady, *History*

WHITE CHELSEA PORCELAIN SALT-CELLAR

figure in the history of the province, who received his education at Westminster School, and *of South Carolina under the Royal Government, 1719–1776* (1899), pp. 522, 502). E. ALFRED JONES

Four Old Chelsea Pieces

No. I.—*The Gardener's Companion*.—The beautiful white figure of a girl gathering flowers into a basket, which is illustrated as our plate, bears the raised anchor mark of the early days of the Chelsea factory, about the year 1750.

There is no colouring, but a slight indication of a flowered pattern upon the outer side of the skirt has been given by means of incised tooling in the paste. The base is of irregular outline, 5 in. wide, and the height of the whole piece is $8\frac{3}{4}$ in. The face is of classic beauty and wears a [illegible] and the hands are delicately modelled. The graceful pose of the figure is much enhanced by the purity of its whiteness and the softness of its glazing. It represents, most likely, *The Gardener's Companion*, one of a pair mentioned in the later Chelsea sale catalogues; but its fellow is not at present to be found among the principal collections.

No. II. A bust of the Duke of Cumberland.—William Augustus, Duke of Cumberland, son of George II., was born in 1721. As a youth he was a favourite with the public on account of his martial spirit and bravery. After his victory at Culloden in 1745, verses extolling his achievement appeared to this effect:—

> Since the Duke's victories blow
> The lily, thistle and the rose
> All droop and fade—If the sword
> Save [illegible] only rule the day

A grant of £25,000 a year was settled upon him by Parliament.

He is always credited with being a patron of the Chelsea porcelain factory, and in corroboration of this Sir C. Hanbury Williams, writing to his friend, Henry Fox Lord Holland, from Dresden in 1751, said: "I find that the Duke is a great encourager of the Chelsea china, and has bespoke a set for his own table."*

About the year 1750 the Chelsea factory made the white bust, 5·3 inches in height, of which, besides this one, copies exist in the British and Victoria and Albert Museums.

No. III.—Now a little white pendant Chelsea seal has come to light which is certainly intended as a caricature of the Duke, for the face is identical, and he wears the white satin cap with feather and the mantle of the Order of the Bath, of which he was made a Knight at the age of four. The head is turned to look over the left shoulder, and the little man is strutting along with a jaunty air which is very comical. He wears a ruffled collar, a tunic with buttons, lace breeches, and buckled shoes. The seal is one inch in height, and of white glazed porcelain, made about 1754.

A photograph of the bust, much reduced in size, and another of the seal, enlarged for comparison, accompany this description.

The fourth piece is a salt-cellar, $2\frac{1}{2}$ in. high by $4\frac{1}{2}$ in. wide, of creamy white paste, representing a scallop-shell, supported by a rocky base incrusted with small sea-shells. It is highly glazed, and is in excellent condition, but for a small fire-crack.

There are two interesting facts in relation to its structure. The first, that it bears three grooves in the base, for the outlet of superfluous liquid slip in the mould; and the second, that it has the figures of the date (1750) enclosed in an oblong frame incised in the paste in the hollow of the base *underneath the glaze*. These figures are one-third of an inch in height, and quite clearly discernible.

The only other dated pieces of Chelsea manufacture which are at present known are:—

(1) The goat and bee jug, No. II., 16*a*, in the British Museum, "marks incised, a triangle between the word Chelsea and the date 1745"; plain white.

(2) A figure of a youth wearing black cloak and cap, with a letter in his belt, dated 1750, $9\frac{1}{8}$ in. high; raised anchor mark. Sold at the R. M. Wood sale at Christie's, May 27th, 1919. Catalogue No. 46.

(3) A scent-bottle in the form of a tree-stump; in front, Cupid in a gallant's dress, writing a letter, on which the words, "To; 1759 This is," are legible. Height, 2·9 inches. No. II., 105, British Museum.—BELLAMY GARDNER.

* [illegible] Vol. [illegible]

WHITE CHELSEA PORCELAIN FIGURE
THE GARDENER'S COMPANION
In Dr. Bellamy Gardner's Collection

The Connoisseur

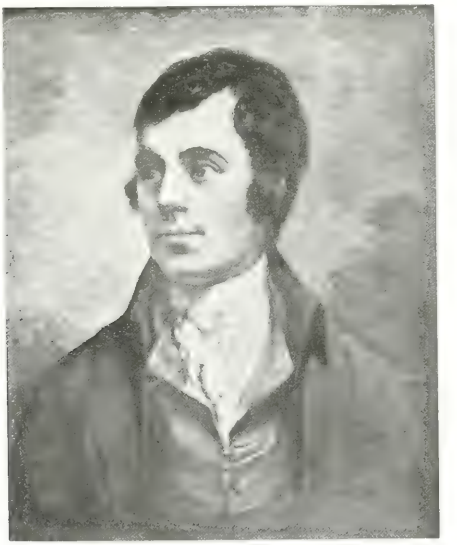
NOTES AND QUERIES.

[The Editor invites the assistance of readers of THE CONNOISSEUR *who may be able to supply the information required by Correspondents.]*

PORTRAIT OF ROBERT BURNS. (No. 373)

SIR,—I possess an oil-painting of Robert Burns, painted on cardboard. Although old, it is well preserved, and measures 13½ in. by 16½ in. There are differences between it and the other portraits of Burns. In this painting, Edinburgh Castle is visible over the right shoulder; the top button of his vest is missing; he is wearing a muffler; and his face is turned towards the right.

I shall be pleased to learn from any reader if the portrait I possess is, in their opinion, original. JAS. D. KERR.



(373) ROBERT BURNS.

UNIDENTIFIED PORTRAIT. (No. 374)

SIR,—Will you kindly put this in your "Notes and Queries" columns? The portrait measures 46 in. by 55 in., including frame. We shall be glad of any information about it.—NEAL & SON.

"PRINCESS ELIZABETH." (No. 375)

SIR,—This unidentified panel portrait was discovered in an old house in Suffolk, the owners of which for generations held that it was brought there at some time for safety, and that the subject of the picture was always known as the *Princess Elizabeth*. When it came into the possession of the present owner, some eight years ago, it had a slight opening or crack down the centre of the panel, and he had it very carefully adjusted by an expert, but the painting was in no way touched beyond simple cleaning. The size of the panel is 3 ft. 6 in. by 2 ft. 11 in.—H. S. J.

(374) UNIDENTIFIED PORTRAIT

(375) "PRINCESS ELIZABETH"

"SIR HENRY MORGAN" (No. 366, May, 1921).

SIR,—I am much interested by the above. I saw the picture some twelve years ago, inspecting it at that time with the late Viscount Tredegar—a scion of the Morgan family, well remembered as one of the heroes of the Balaclava charge. We agreed in admiring its exceptional qualities of strength, both as to opulence in colour and to startling light and luminous shadow.

Your correspondent "Fidelis" appears actually to recognise the hand of Rembrandt, and judging from my recollection of the picture, that attribution is not unjustified. Rembrandt's liking for abnormally picturesque head-dressings to his subjects is fully known, and this *Sir Henry Morgan*, with his buccaneering set-up and brawny, bold defiance, looking out of the shadow—which here seems to have a savour of the man's own career—might well have been of a nature to make its forceful call on the power of eye and hand of the greatest of all character painters.

The picture recalls the many "costume" predilections of Rembrandt, and accordingly I have just been looking at the print, as given by Professor Langton Douglas, in an article on "Dr. Bode on Dutch Art," in reference to a costumed portrait of Rembrandt by himself, belonging to Mr. H. C. Frick, of Pittsburg, printed in vol. 23 (1909) of THE CONNOISSEUR. Its whole strength of setting reminds one instantly of this *Sir Henry Morgan*. EDWIN SEWARD, F.R.I.B.A.

UNIDENTIFIED PAINTING (No. 376).

SIR,—I wish to know if any reader can give me particulars about the painter of this picture. It is signed "C. Canone" on the left-hand bottom corner. Also, who is the subject depicted?—

J. E. PAGE.

"ON EARLY LEEDS POTTERY" (February, 1921).

SIR,—In the course of this very interesting article, the author refers, on page 72, to "a little mug or pot (No. xiv.) inscribed 'One pott more and then,'" adding that "the explanation of 'and then' is made still clearer by an extended version which appears on a larger jug I have, viz., 'One jug more and then what then another.'"

I presume this quotation is from the refrain of a song by Chas. Dibdin, senr., appearing in

the third edition of the *Songs of Chas. Dibdin*, 1850. The first verse and chorus are as follows:

ANOTHER CUP, AND THEN

Mat Mudge, the sexton of our town
Though oft a little heady,
His drink not so his wits could drown
But some excuse was ready.
Mat said the parson loved a sup,
And eke also the clerk;
And then it kept his spirits up
Mongst spirits in the dark.
Swore 'twas his predecessor's fault,
A cursed drunken fellow,——
He very bells to ring he taught,
As if they all were mellow.

"Hark! hark!" cried he, in tipsy peal
Like roaring topers as they reel.
Hark! What a drunken jether
Another cup and then—What then?—Another.

ROBERT MARSHALL.

UNIDENTIFIED PORTRAIT—No. 304.

MAY, 1924.

SIR, I suggest that this was painted by one emulator of Miss Fanny Corbaux, who exhibited in London between 1828 and 1854. There is an impression in my mind that the subject has been engraved, but I may be mistaken as to this. Perhaps Mr. Gibbons' picture is a free copy after a Baxter or Le Blond print.—DEREK DARLEY.

(370) UNIDENTIFIED PAINTING.

The Morgan S. Williams Sale

The Late Mr. Morgan Williams, of Aberpergwm, who died in 1910, not only possessed a nice sense of discrimination, but also had the advantage of living at the right time, wherein to collect the rarities in armour and oak with which he furnished his country seat, St. Donat's Castle, Glam. In many instances, prices acquired by him had markedly appreciated in value by the time of their dispersal at King Street. This took place on April 30th, 1st, and 2nd. The first two days were devoted to the armoury, the *clou* of which naturally proved to be the superb suit of "boar" pattern of Italian proportions, so closely resembling that made by Kolman Colman for the Count von Sonnenberg in 1498, and now at Vienna. This suit, which has been exhibited at South Kensington, realised £3,840. Immediately preceding a full, fluted suit, German, *circa* 1490, secured £924; while a complete suit for a boy, French, *circa* 1560, netted £99. A rare example of French or German make late 15th century proved its rarity by reaching £294.

Late 15th century Venetian and Genoese helched £2,310 10s.; and a fine "Bastard" sword, the blade engraved in the style of Ercolo di Fideli, Italian, *circa* 1470 (formerly in the Londesborough collection), £252 10s. Other important prices were £441 for a pair of English stirrups and a bit, *circa* 1630; £294 for an 11th-century sword, the lobated pommel and drooping quillons inlaid with gold and silver, recovered from the Thames near Westminster Bridge (and resembling the famous Wallace sword in the British Museum); £210 for a late 14th-century Scottish claymore; £651 for a set of three reinforcing pieces for the tilt, German, *circa* 1520; £546 for an etched chanfron, North Italian, 16th century; £630 for a late 15th-century Venetian salade, covered in red velvet, and bearing the arms of a Doge; £504 for a composite suit of Gothic armour, *circa* 1480; £630 for a pair of Italian flint-lock saddle pistols, dated 1614 and signed "I. I."; £252 for a pair of Highland flint-lock pistols, elaborately decorated, signed "John Campbell"; and £588 for the Italian salade, late 15th century, figured in Laking, vol. ii., p. 14, fig. 43.

The furniture section was rich in early pieces, but it is to be regretted that many important items were catalogued without reference to the text-books in which they have been illustrated and described. Lot 112, for instance, briefly described as "an oak arm-chair, the back and panel below the seat carved with linen-pattern—21 in. wide," was identical with that figured on page 61 of Mr. Fred Roe's *Old Oak Furniture*. It was discovered in a loft at Aylesbury many years ago, and no precisely similar example is known to exist. It realised £36 14s., rather less, one believes, than what Mr. Williams gave for it. On the other hand, the English oak credence, carved with Holbeinesque heads, early 16th century, 30 in. high, 33 in. wide (illustrated in Mr. Roe's *Ancient Coffers and Cupboards*, p. 40, and in Mr. Percy Macquoid's *History of English Furniture*, vol. i., fig. 35, netted £42 when first "discovered" in a shop near the Victoria and Albert Museum it was only worth about £6. Several other pieces, all in oak, unless specified to the contrary, must be mentioned, but, for reasons of brevity, references will be quoted as follows: *Ancient Coffers and Cupboards*: Roe A; *Old Oak Furniture*: Roe B; *Ancient Carved Work in Old Oak*: Roe C; *History of English Furniture*: Macquoid. On this last the reader one must note the 15th-century cupboard, 39 in. high, 42 in. wide (Roe A, p. 101), which brought in £78, to another, nearly similar (Macquoid, vol. i., fig. 3), £315; another (Macquoid, vol. i., fig. 2), 210, the 14th-century English coffer (not *chest*, as catalogued), 23 in. high, 47 in. wide (Roe B, p. 111; Macquoid, vol. i., fig. 6), £68 5s.; the triangular cabinet, 54 in. high, 58 in. wide (Roe A, p. 110; Macquoid, vol. i., fig. 139), £136; the early 16th-century English stool, carved with Holbeinesque heads (Roe B, p. 68; Macquoid, vol. i., fig. 61), £21; a smaller and more rudely carved stool, with similar heads, and hinged top, 25 in. wide (Macquoid, vol. i., fig. 61*b*), £325 10s.; an Elizabethan oak bedstead, carved with the Royal Arms, etc. (Macquoid, vol. i., figs. 64, 65), £315; an oblong table of the same period, the top of oak, the frame of cherry-wood, 6 ft. 2 in. long (Macquoid, vol. i., fig. 80), £241 10s.; a pair of Charles II. arm-chairs, carved with amorini supporting crowns, and covered in old English needlework, £105; and six walnut chairs of the same reign, carved with foliage and scroll-work, £257 5s. A modern chair-table of Gothic design, closely resembling the genuine specimen figured in Roe C, plate xxv., went for £7 17s. 6d. Amongst miscellaneous objects, £2,205 purchased an early 16th-century Flemish tapestry panel, 11 ft. 7 in. high, 13 ft. wide (scene from Boccaccio's *Decameron*, 2,205; a much admired glass mosque lamp, mid-14th century, bearing the name of Sultan Mohammed ben Kalaoun (*ob.* 1341), presented to Mr. Williams by the Shah of Persia; and £556 10s. for three Delft fluted polychrome vases and covers (20 in. high), and a beaker, *en suite* (16½ in.), painted in the Chinese taste. The sale produced just short of £13,622.

Pictures and Drawings

Although it seldom happens that the first lot in an auction realises a notable figure, the drawing by Copley Fielding of *Brighton Downs*, 1848, 24¾ × 38¼ in., which opened the King Street sale of May 6th, provoked so stern a contest that a bid of £1,197 had to be registered before the hammer descended. Apart from it, however, there were few notable prices realised, although mention must be made of a few pictures from the late John Clarke Hawshaw's property. These included two panel paintings, *Convalescence*, by J. Israels, 17¼ × 23 in., £703 10s., and *A Farm Yard*, by A. Brouwer, 24½ × 37 in., £441. As an instance of the mutability of taste in art, it may be added that the late Sir E. J. Poynter's well-known composition, *Israel in Egypt*, executed in 1867, 53 × 125 in., only fetched £105, a pen-and-ink cartoon and a framed print going with the picture. From another source, *A Lady in Black*, catalogued as being by Whistler, 25½ × 18½ in., netted £[illegible]. On different occasions, a drawing of *St. Andrew's*, by Birket Foster, 23 × 33 in., scored £267 15s.; a *Changing Pastures*, by D. Cox, 10¾ × 14½ in., £152 5s.; and a *Sorrento, from Capo di Monte*, by T. M. Richardson, 1854, 25½ × 39½ in., £278 5s. The latter price was an advance on the 115 guineas paid for this landscape at the Hawkins sale, 1904.

The following oil-paintings were also sold:—By J. Stark, *Going to the Fair*, 34 × 46¾ in. (Ex-British Institution, 1839), £420; by the same, *The Keeper's Cottage*, 14½ × 19 in. (*vide* Dickes' *Norwich School*, p. 465), £157 10s.; by the same, *View near a Farm*, panel, 15½ × 23 in., £130 5s.; by J. Linnell, sen., 1854, *The Harvest Field*, 35 × 56½ in., £399 (500 guineas, Pritchard sale, 1916); by E. M. Wimperis, *The Ferry*, 1899, 23½ × 35½ in., £315; by G. van Tilborch and J. D'Artois, *A Family Group*, 55½ × 70½ in., £304 10s.; by Jan Fyt, *A [illegible] Dogs and Dead Game in a Landscape*, 43½ × 63 in., £215 5s.; by W. Owen, *A Child at a Brook*, 29½ × 24½ in., £126; and a panel, school of Ingres, *Young Lady seated at [illegible]*, 31½ × 24½ in., £173 5s.

A miniature by A. Plimer, of *Georgiana Cochrane Johnstone, daughter of the 3rd Lord Hopetoun*, went for £120 15s.

Robinson, Fisher & Harding received £115 10s. for a picture by J. D. de Heem, *A Lobster, Fruit, and Vegetables on a Marble Slab*, 44 × 39 in., the property of Mrs. Collins Platt.

A collection of paintings and drawings, mainly of the Modern British School, was dispersed by Knight, Frank and Rutley. Among other prices, £199 10s. was paid for the late Briton Riviere's picture, *The Empty Chair*, 23 × 32½ in. (Dudley Gallery, 1869); £103 19s. for W. Muller's *View on the Rhine*, 29 × 50 in.; £101 17s. for P. J. Clays's *Near Dordrecht*, 1875, 21 × 29 in.; and £100 for J. Van Goyen's *River Scene*, 1658, panel, 13 × 15 in. £145 19s. for the late A. C. Gow's *Captain Bobadil*, 1871, 21 × 33 in., was a considerable improvement on the 110 guineas given for the same work in the Hetherington sale, 1908.

Pottery, Porcelain, Furniture, Silver, etc.

Owing to the industrial situation May did not prove itself an auspicious month for auctions. A few lots, however, may be selected for mention, many of them coming from sales held at Sotheby's. Of Chinese porcelain, a ruby-back eggshell saucer-shaped dish, painted with cocks, rockwork, flowers, and a green trellis border, diam. 7⅝ in., scored £162; while an eggshell plate, with turquoise blue ground, painted with figures, etc., in the centre, 8¼ in., made £30; and a cylindrical pencil jar, with an upper revolving section, blue ground engraved and painted with birds, etc., in gourd-shaped panels with pale yellow ground, £49. A blue-and-white Ming teapot, with gilt-metal mounts, 9½ in. high, fetched £30; a Kien-Lung famille-rose jar and covers, 25 in., £65; and a Kang-He famille-verte bowl, 12¼ in., £48.

A fine Elizabethan gold chain of ninety-five hollow oval beads, about ¾ in. long, formed of four spiral panels of filigree work, netted £210. It was the property of Commander Pasfield Oliver, R.N., and has been described in the *Archæological Journal*, second series, vol. xvi., p. 97. The pedigree of this and of the following lot is complete from the year 1660, when the items are mentioned in the will of George Pasfield. In 1817 the chain was damaged by fire, and twenty-eight links destroyed. A portrait (*circa* 1630) of a child wearing it is in Commander Pasfield's possession. From the same source was a rare 16th-century gold charm, shaped as a wheel-lock pistol forming a whistle, the under-part of the barrel having three manicure implements. The pistol (3⅛ in. long), which is enriched with champlevé enamels and table emeralds, was knocked down for £210. A similar pendant given to Anne Boleyn by Henry VIII. in 1536, and presented by her to Captain Gawyn on the morning of her execution, still exists.

Also at Sotheby's, a Flemish late 16th-century tapestry panel, 13 ft. 4 in. × 14 ft. 6 in., representing the *Plague of Frogs*, realised £320; and a pair of early Georgian mahogany side-tables, 3 ft. 9 in. wide, £230. Dublin silver included a harp-handled cup and cover by David King, 1715 (49 oz. 8 dwt.), £3 3s. per oz.; and a table inkstand, 9⅝ in., Wm. Townsend, 1748 (32 oz. 16 dwt.), £105 "all at." A series of Italian Renaissance medals and plaquettes, also British and other medals and regimental plate belts, secured over £1,743 for 368 lots at the same rooms.

Silver sold in King Street included a small tankard, 4¼ in. high, 1656, maker's mark HB with mullet below (8 oz. 10 dwt.), 440s. per oz.; a cow cream-jug, 1767 (4 oz. 11 dwt.), 100s.; a plain sugar basin, Glasgow, *circa* 1785 (6 oz. 12 dwt.), 100s.; eight three-pronged dessert forks, 1717 (8 oz. 17 dwt.), 92s.; six rat-tailed table spoons, with shield-top handles, by Robert Inglis, Edinburgh, 1702 (12 oz. 4 dwt.), 75s.; and a plain tankard, 7½ in. high, by James Chadwick, 1701 (30 oz.), 65s. Among other miscellaneous items put up were a collection of ninety-eight pottery and porcelain cats, including Persian and Delft, Whieldon, Staffordshire, Rockingham, Dresden, and other examples, £152 5s.; a Bow candelabrum, with figures of a girl and youth in an arbour, 11 in. high, £50 8s.; a Chippendale mahogany arm-chair, £157 10s.; a Louis XVI. oval table, 19 in. wide, £183 15s.; a Louis XV. kidney-shaped parqueterie table, 22 in. wide, £236 5s.; and some old watches, of which 17th-century examples by Abraham Schegs, Nuremberg, and by Henricus Young, London, in enamelled cases, netted £110 5s. each.

Books

The sales of books and literary properties held during April were of exceptional interest, especially those that took place at Sotheby's premises in Bond Street. Mr. Hodgson's sale on April 4th and two following days, a remarkable collection of books, chiefly by celebrated English writers of the 19th and 20th centuries, was offered in a total of over one hundred lots. The first day was entirely devoted to the sale of Capt. Martindell's collection of Kiplingiana, commenced in 1911, lot 1 being called at one for the collection, and each of the twenty-one lots was subsequently sold at a higher bid, realising £434.

Some of the prices realised were as follow, the more important items:

Schoolboy Lyrics, 1881	£40
Echoes, 1884	£5
Quartette, 1885	£6
Departmental Ditties, 1886	£20
Pan-Tiles from the Hills, 1888	£11
Soldier Tales, 1888	£6
The Gadsbys, 1888	£6
L. Bond and White, 1888	£11
Letters of Marque, 1888	£14
In Sight of Mount Monadnock, 1894	£8
His Excellency the Hog, 1894	£10
Recessional, 1897	£6
Just So Stories (1900), £34.	
With Number One, 1900	£28
Many Inventions, 1893	£5
Three Poems, 1911	£4
Princess of the Hour, 1914	£6
Dated Service Chronicle	£6
The Seal Observer	£6
Writings in Prose and Verse, 1892–1920	£20

Autograph letters and books from the library of W. M. Rossetti were the features of the second day, a total of nearly £1,000 being obtained, the chief item being the extra-illustrated set of Poems by Dante Gabriel Rossetti which made £210. Four others sold over £100:

Collins, W. Wilkie, Works (80 vols., all 1st eds.), £83.	
Lytton, Bulwer, Works, 105 vols., all 1st eds., £50.	
Lindsay, Anthony, Works, 112 vols., all 1st eds., £131.	
Moore, George, Flowers of Passion, 1878, £20	
Pyne, W. H., Royal Residences, 1819, £13.	
Stevenson, R. L., New Arabian Nights, 1882, £60.	
Treasure Island, 1883, £40.	

The highest price of the sale was received for the concluding day, when the original MS. of Shelley's *Prometheus Unbound*, with an elaborate drawing by the poet on the cover, made £1,050.

Mention must be made of the *Ashley Library*, 11 volumes, published by the Grolier Club, £30; and *The Grolier Book of Modern Poetry*, published by William Heinemann, Publishers' Publishers and Friends, £42.

At a sale of autograph letters and documents held at Sotheby's rooms on the 11th and 12th the whole of the first day's items, consisting of the Redgrave Hall muniments, were sold for £1,900. On the second day, Scotland was to the fore, three letters by Robert Burns totalling £67, while the Sir Walter Scott Papers, a remarkable series of 5,200 letters in twenty-three volumes, produced a bid of £1,300. Three other lots of Scott MSS. made an aggregate of £1,350.

It might here be mentioned that at Dowell's rooms in Edinburgh, on the 25th, a copy of the Kilmarnock edition of *Poems*, 1786, was knocked down for £605, while four verses in the poet's autograph went for £175.

Many rare items appeared at a three-day sale held at Sotheby's on April 18th to 20th, this being indicated by the total of £13,604 which the 675 lots produced. Nearly a third of this total was contributed by the sum of £4,200 realised for an exceptionally fine copy of the first folio edition of *Shakespeare's Plays*, perfect except for a few very slight defects, and measuring 12⅞ by 8⅛ in. On the same day a copy of the Third Folio made £950, and £70 was given for the first edition of *Walton's Complete Angler*, 1653, with the misprint "contention" for "contentment" in the penultimate line of the concluding poem. Another copy of the same edition of the last-named work was put up on the third day, realising £95, while John Van der Noodt's *A Theatre wherein be represented as well the miseries and calamities that follow the voluptuous worldlings*, 1569, was knocked down for £115.

An interesting sale was held at Sotheby's rooms the last week in April, consisting of books and a few MSS. from various sources. The dispersal occupied three days, and the total of £3,665 pounds was obtained. Few notable prices were realised on the opening day, but on the second day a copy of Appleby's *Speculum Stultorum*, Aylesbury, 1886, was knocked down for £100, while Acherius's *Herbarium Oxford Cambridge Winchester, Eton, etc.*, in five volumes, produced exactly £100; and £40 was given for a copy of a first edition of Bunyan's *Holy War*. On the concluding day some notable items were: Jacquin, *Hortus Botanicus Vindobonensis*, £125; and four interesting presentation copies to "Peter Reckham, Esquire," from their respective authors, the property of the late Mrs. Catherine Nicholson; these were *Dead Cyprian*, 1920, *Heaven and Penderyn*, 1913, *Lyrics Lilac*, 1909, and Beckett's *Comic History of England*, 1870.

At the same rooms on May 9th and the two following days a similar sale was held and low prices, worthy of record were obtained, no lot realising over £50, the chief item being a copy of Marlowe's *Hero and Leander*, 1598, which went for £42 10s.

On May 13th and two following days Messrs. Sotheby dispersed a selection of books from the library of the late Mr. Edward Read, of Hunter Street, to the total of £2,063, being realised.

Etchings

A few interesting prices were paid for etchings at Sotheby's during May. A third state, before all letters (Delteil, 38) of C. Meryon's *Le Petit Pont*, 1850, realised the highest individual figure by bringing in £350. By Whistler, an impression of *Hotel de Ville, Loches* (Kennedy, 384), with pencil butterfly monogram, made £61, and by Muirhead Bone, a set of *Twelve Views of Naples*, £61. *The Lane*, 1879 (384)

National Gallery Report, 1920

STUDENTS will be particularly interested in the large number of pictures acquired by the trustees of the National Gallery in the past year, since the majority are examples of masters new to the Gallery. A most notable addition was a gift by Mr. Alfred de Pass, of thirteen works by Dutch, Italian, and English masters. This donor, with Miss H. S. Hope, of Bath, is well known for his public spirit in such matters. To Miss Hope the Holburn Museum of Bath owes many treasures.

A very interesting addition was made to the collection at Trafalgar Square by the loan of the following four pictures from the Barnard Castle Museum :—*Fall of Phaeton*, by Tiepolo ; *Prison Scene*, by Goya ; *S. Peter*, by El Greco ; and *Miracle of the Holy Sacrament*, by Sassetta.

The list of acquisitions is as follows :—

3533.—ARENTZ, ARENT (1580-1635), *Fishermen at the Shore of an Estuary*, oak, 9 in. by 15 in.

3534.—DIEPRAEM, ABRAHAM (1622-1670), *A Toper*, oak, 11 in. by 9 in.

Diepraem and Arentz, here seen for the first time at the Gallery, are pleasant and rare little masters well worth representation. A very similar figure to the toper in pose and treatment, and accompanied by the same jug, is contained in a larger picture No. 780, in the Rijks Museum, Amsterdam. *Presented by Mr. J. Seymour Maynard through the N.A.C.F.*

3535.—ELSHEIMER, ADAM (1578-1610), *Shipwreck of S. Paul*, copper, 6¾ in. by 8⅛ in.

Examples of Elsheimer are scarce enough in England. The fine quality of this small work makes it an important acquisition. As a forerunner of Rembrandt in his use of chiaroscuro, and in his dramatic and free treatment of landscape, Elsheimer is an interesting influence in art history. *Presented by Mr. Walter Burns.*

The following constitute Mr. de Pass's generous gift :—

3536.—BONIFAZIO (1487-1553), *Madonna and Child, with SS. Elizabeth, John, and Catherine*, canvas, 28 in. by 46 in.

3537.—DYCK, SIR ANTHONY VAN (1599-1641), *Robert Rich, Earl of Warwick*, canvas, 24 in. by 15½ in.

3538.—GUARDI, FRANCESCO (1712-1793), *The Arsenal at Venice*, canvas, 23½ in. by 37½ in.

3539.—CLOUET, FRANÇOIS (1510?-1572?), *Portrait of a Man*, wood, 11 in. by 9 in.

3540.—CIMA, SCHOOL OF, *Madonna and Child with S. John*, wood, 28 in. by 22¾ in.

3541.—ZOPPO, MARCO (1433-1498), *A Bishop Saint*, wood, arched, 19 in. by 10½ in.

3542.—TIEPOLO, GIOVANNI DOMENICO (1727-1804), *The Finding of Moses*, canvas, 21 in. by 31¾ in.

3543.—ITALIAN SCHOOL (Fifteenth Century), *S. Jerome*, wood, 13½ in. by 10 in.

3544.—DOWNMAN, JOHN (1750-1824), *Lady Delaval*, canvas, round, 30⅛ in. diameter.

3545.—REYNOLDS, SIR JOSHUA (1723-1792), *Portrait of Sir James Hodges*, canvas, 49¼ in. by 39¼ in.

3546.—BEALE, MARY (1632-1697), *Portrait of a Man*, canvas, 29½ in. by 24½ in.

3547.—BREUGHEL, JAN (1568-1625), *The Adoration*, paper, in body colour, 13 in. by 19 in.

3548.—OUDRY, JEAN BAPTISTE (1686-1755), *A Musical Party*, wood, 14 in. by 20 in.

Mr. de Pass's generosity has enriched the National Gallery with a most interesting variety of pictures. If his public-spirited example were followed, many of the numerous gaps in the National Collection would be filled. There are, for instance, a dozen empty places in the English School awaiting occupants. The de Pass *Lady Delaval*, by Downman, is unusual in that it is life-size, and painted in oil. The *Portrait of a Man*, by Mary Beale, represents a little-known English painter who had a considerable reputation in Lely's day. Guardi's *Arsenal* and the younger Tiepolo's *Finding of Moses* are characteristic works. Perhaps the most valuable addition to the Gallery are Zoppo's *A Bishop Saint*, a fragment of some altar-piece, of which two other portions are at Oxford and in Lord Harris's collection, and the *Portrait of a Man*, not unreasonably attributed to that rare master, François Clouet. Damaged though it be, this is an impressive example of French primitive portraiture.

3549.—STUBBS, GEORGE (1724-1806), *Portrait of a Pair*, wood, 32 in. by 39 in.

As popular as Reynolds in Sir Joshua's own time, and even more successful financially, Stubbs is very fully represented in most country houses in England. It is,

[illegible] suppose that this should be the most important example of his work to be acquired by the nation [illegible] Mr. H. [illegible]

[illegible] Lyn Lee's [illegible] of [illegible] Dieppe [illegible] by [illegible].

Confounded at his best with Jordaens [illegible] in the Ulmer [illegible] Lee usually [illegible] his masterpiece Lee is an unequal artist—typical Dutchman of his time, powerfully influenced by Caravaggio and kindred masters [illegible] H. Blair [illegible] Mr. [illegible] H. Lee's work [illegible].

New English Art Club

The New English Art Club's sixty-fourth exhibition at the R.W.S. Gallery, 26a Pall Mall East was not [illegible] advance of its predecessor, so far as general quality was concerned, but it presented a more satisfactory method of arrangement. An attempt to eliminate discordances by grouping most of the wildest works together, and by allotting appropriate compartments to those in which the colour schemes demanded less strident setting, had been carried out with some degree of success. The wildest works will not be mentioned here, as they have had ample advertisement. Instead, we prefer to commence by discussing three interesting canvases. Mr. Augustus John's likeness of *H. H. Davies, Poet at Work*, Mr. P. Wilson Steer's *Portrait Study* and Sir William Orpen's *Ave Dea*. Of Mr. John's work one need only say that it was a clever sketch evincing the usual wanton grasp of essentials. Even more remarkable in some respects, although the modelling of the face had been hardly carried far enough, was Mr. Steer's study of an object woman in a *negligé*, her fleshy form glistening under the strong light cast upon it. The little nude subject from Sir W. Orpen's brush was rather disappointing as a whole, although many individual passages compelled admiration, for their accomplished treatment. The figure element, however, was unconvincing. Mr. F. H. S. Shepherd scored a success with his half-length nude *Dream*, which, despite its close and even texture, avoided any approach to "tightness," while the modelling of the features was especially well managed. Good draughtsmanship distinguished Miss [illegible] Kingsbotten's *The Red Shawl* and Mr. Miguel Melikian's *Dorset and Devon*, but in neither case was the colouration pleasing. The converse maintained in Mr. A. Neale Lowe's *Hampstead Cottages*. Here the colour was vivid and well distributed, the illusion of fierce sunlight being so cleverly maintained as to make the spectator sigh for a less rudimentary method of drawing. Two sympathetically rendered portraits, suggestive of Mr. Walter Bayes' best manner by Mr. J. C. Beaux and a tenderly studied *Dream Child* by Mrs. E. Grace Wheatley, also deserved notice. One has, however, omitted to refer to Mr. Francis Dodd's *Operation* [illegible] which, though necessarily gruesome in effect, was notable for highly circumspect draughtsmanship, every detail being rendered with the utmost fidelity. *Suburban Morning in the Suburbs* showed the same artist in a lighter vein. Mr. Dodd knows the suburbs inside out; not only does he depict their appearance, but he manages to convey hints of their lyrical beauty, so often overlooked by superficial observers. Equally delightful, though executed in a totally different style, was Mr. C. H. Collins Baker's *Goetre Ucha*, a broadly conceived and thoughtfully painted landscape of the type of which the Keeper of the National Gallery is so sound an exponent. The chromatics of this picture harboured not a single false note; they formed a harmony, completely alluring. A somewhat similar idea, centreing in the varied illumination of hill scenery, was expressed with able tact in Mr. C. E. Cundall's *St. Martha's Morn, Surrey*, while *The Cascade*, a happy little rural sketch by Mr. Ian Strang, could also be commended. A tenser aspect of nature had inspired Sir C. J. Holmes to paint a very good picture in his *Carpenter's Shop*, a white building with a stone lodge lying under the lee of a hanger, with threatening masses of storm-clouds forming a background to the whole. The sensation of an impending cataclysm was ably conveyed. Of the remaining oil paintings, Mr. A. McEvoy's attractive, though too loosely handled, portrait of *Mrs. John Carpenter*; Mr. H. S. Weir's decoratively grouped and depicted *Spring Flowers*; and Mr. T. Lowinsky's *Annunciation*, with its references to "Botticelli" types, can alone be noted.

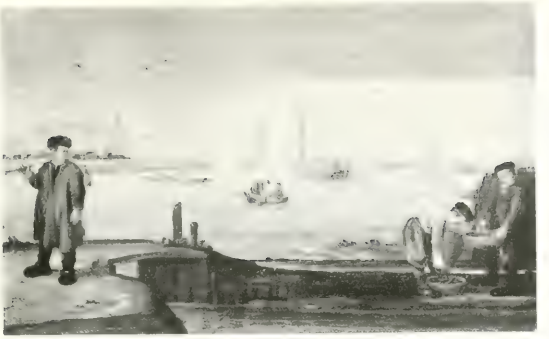
Several excellent drawings were hung, including Mr. F. E. Jackson's tinted crayon study of a crouching female figure; two characteristic sanguine portraits by Prof. W. Rothenstein; a pencil *Head of an Old Woman*, by Miss K. Clausen; and an adroit pen-and-ink sketch of *Coast*, by Miss Ethel Walker. *Interior, Bayeux* was the title of a very refined and sympathetically treated water-colour by Mr. H. Bellingham-Smith; *Storm Passing*, of one of Mr. Steer's most charming impressions; and *Sydenham*, of a pleasant scene by Mr. Dodd. Misses V. Waddington, Mary McCrossan, and Messrs. D. Muirhead, Shepherd, and J. Bateman, were all responsible for telling item[illegible] L. C. B.

The "Rejected" Exhibition at the Guildhall

THE Guildhall exhibition of works by living British painters was intended to provide accommodation for the best pictures excluded from the present Royal Academy. This purpose it largely failed to fulfil, partly on account of the generally very qualified support accorded to the scheme by such artists as actually availed themselves of it. The reasons for this are easily comprehensible. In some cases, no doubt, the artists had already delivered their rejected "No. 1" works to those who had commissioned them, and had been unable to reclaim them in time for the Guildhall display. It was noticeable, in two or three instances, that small pictures, previously shown at West End Galleries, had been sent in *lieu* of those submitted to the authorities at Burlington House. There was, however, another aspect of the case, which may have proved itself even more prejudicial to the complete success of the city show. This year there has been unusually strong criticism of the policy pursued by the Hanging Committee at the Royal Academy, and it might well have followed that some of the refused outsiders—artists of international repute—would have considered it derogatory to send their finest work to an exhibition the artistic management of which was vested almost entirely in men of academic rank.

THE HONOURABLE GEORGE SEYMOUR CONWAY
SIR JOSHUA REYNOLDS *pinxit.*
E. FISHER *sculp.*
From the Batsford Collection of Historical Portraits

The Connoisseur



3533 — ADRIAEN ADRIAENSZ — FISHERMEN ON THE SHORE OF AN ESTUARY

3535 — A. ELSHEIMER — SHIPWRECK OF S. PAUL

3536 — BONIFAZIO — MADONNA AND CHILD WITH SAINTS

3534 — A. DUBRAEM — A DUET

3537 — VAN DYCK
DOUBLE PORTRAIT

Another departure was taken in the conception of the Guild's exhibition by the fact that painters who had never worked only home in Berlin for Home were debarred from contributing to the Lenbach Gallery. Thus artists who had sent in one or two important canvases on which he had expended the greater part of a year's energies and which at no particular moment and who had refused on no account to have the best-named display would be disqualified from representation in the City.

Although on the second occasion I expected to find that the latter was in no way completely representative of the best work turned away from the Royal Academy there were many sensibly painted pictures in it and a few which would prove an interesting contemporary art display to the kingdom. Mr. John R. Reid's *Tea Home Lunch Home*, for example, was well worthy of acquisition for the nation.

The late James Havard Thomas, 1854-1921

A sculptor who may be said to have practically achieved fame on the strength of a rejection from the Royal Academy was the late James Havard Thomas, M.A., R.B.S., R.W.A., member of the "International," Professor of Sculpture at University College and the Slade School, who died on June 6th. Thomas, who was born December 22nd, 1854, was a native of Bristol, where he received the rudiments of his education, later becoming a national scholar at the South Kensington Schools and a student at the École des Beaux Arts, Paris. Following upon his début at the Royal Academy in 1878, the gradual growth of his connection was marked by a number of important commissions, including a sculpture of *The Three Princes Blue and Daugard* (1879), and statues for Bristol, Bradford, and Nottingham. Full measure of popularity came to him with the rejection from Burlington House of his *Lycidas*, which aroused a storm of discussion. This marked the zenith of his career, for no other work of his, with the exception of the much-lauded *Thyrsis* (R.A. 1912), can be said to have even approached the *Lycidas* in public esteem. The wax original of the latter is to be seen at Manchester, and a bronze version at Millbank. Both were presented to the nation by Sir M. E. and Lady Sadler through the National Art Collections Fund.

Pictures by B. W. Leader, R.A., etc.

It is unfortunate that the works of our older Academicians cannot always be exhibited in surroundings similar to the show arranged by Messrs. Frost & Reed, Ltd. (Albany Court Yard, Piccadilly), where the absence of any strident elements calculated to depreciate the highly creative associations and handling employed by Mr. B. W. Leader, for instance, helped a younger generation to understand how and why that doughty veteran attained his world-wide reputation. His *Stream Near the Birch-wood* (R.A. 1871) is a work instinct with charm; his *Hayfield, Whittington*, painted in 1868, and retouched in 1870, testimonial though perfectly appreciative rendering of a beautiful subject. Some typical compositions by Messrs. J. Farquharson, Dendy Sadler, Louis B. Hurt, John Syer, E. M. Wimperis, and by Messrs. Julius Olsson, Sanderson Wells, and Montague Dawson, completed the range of the display.

Admiralty Art Club

The Great War brought so many well-known artists in touch with the Navy that the formation of an Admiralty Art Club comes almost as a matter of course. The first exhibition, held within the Admiralty itself, was enriched with works by Messrs. Norman Wilkinson, Chas. Pears, P. Connard, L. Campbell Taylor, R. E. F. Maitland, and Sir John Lavery. Mr. H. L. Bacon sent some clever crayon heads, that of *Mr. F. Pearce, Admiralty Messenger*, being particularly well characterised. A number of works by Mr. Gerald R. Hayes displayed both inventiveness and dramatic intensity, while some water-colours by Lieut.-Com. H. Piggot disclosed talent and observation. Other exhibitors worthily represented were Mrs. G. R. Hayes, and Messrs. W. E. Willats, C. M. Meade, and A. E. Hill.

Grosvenor Galleries

Despite the fact that there is nothing new in the idea of a picture exhibition in which artists participating should remain anonymous, one cannot recall a specific instance of it having been actually carried out prior to the recent experiment at the Grosvenor Galleries (51a, New Bond Street, W.1). The "Nameless Exhibition" was professedly inspired by the desire to strike a blow at the worship of names, as apart from achievements, the argument being that, by confronting the spectator with paintings stripped of all but internal evidence as to their authors' identities, he would be automatically compelled to exercise his own unbiassed judgment as to their merits or failings. This theory seems so laudable on the face of it that a visit to the "Nameless Exhibition" was necessary in order fully to understand why the scheme had not been put into practice long ago.

Briefly, the main objection lies in the fact that, whereas connoisseurs, who can be trusted to detect true merit, where and whenever it occurs, do not require any such mental stimulus, other classes are apt to treat an anonymous display as nothing more than an incentive to aimless guessing. In other words, they are mostly sure to regard it as an amusing competition. Thus the original ideal becomes hopelessly obscured.

Regarding the exhibition itself, one can only say that it was a little too miscellaneous for its size, seeming more like a collection of samples than a homogeneous display. Most of the better pictures, and some of the more outrageous, could be readily ascribed to artists of repute, or, at least, of notoriety, but there was nothing specially striking or original; while the works less easily identified were insufficiently interesting in themselves to stimulate curiosity as to their creators. It was an ill-considered plan, also, to hang works by "the Academics, the Intermediates, and the Modernists," in heterogeneous masses. The claim in the catalogue, that only by this severe test of juxtaposition might it be possible to "judge to what extent they (the pictures) differ, and to what extent their differences are fundamental or merely superficial," did not appear to be adequately justified by the discords evoked in the process.

There was, moreover, a curious error in the preface to the catalogue, which averred that "from its foundation in 1768 until 1805 the Royal Academy was the sole exhibiting Society of British Artists." It is, of course,

3538. GUARDI THE ARSENAL AT VENICE

3539. —L. CLOUET PORTRAIT OF A MAN

3540. —SCHOOL OF CIMA
MADONNA AND CHILD WITH S. JOHN

3541.—MARCO ZOPPO
A BISHOP SAINT

3543.—ITALIAN SCHOOL S. JEROME

3542.—ELEODLO THE FINDING OF MOSES

3544.—JOHN DOWNMAN LADY DELAVAL

together. Although Canada House claims that the Society of Artists, of which the Royal Academy was at first an off-shoot, was founded in 1760, and pursued its career as an exhibiting body under that title, the Free Society of Artists, an earlier association than the Academy, flourished from 1761 to 1783. Except these there was the Liverpool Society of Artists, dating, not to mention the various exhibitions instituted in Dublin, from 1800 onwards.

Attention is called to the point because there are still some writers who seem to labour under the delusion that the Royal Academy has been the sole parent of exhibitions. But to art

Kensington Committee of Civic Art

Yet almost the only fashionable Kensington has long recently, favourite place of residence for well-known artists of a claim to prominence as an art centre have been somewhat overshadowed in popular estimation by those of Chelsea or St. John's Wood. Possibly in order to remedy this state of affairs, and certainly in order to stimulate a more general interest in art throughout the borough, the present Mayor of Kensington, Alderman Sir W. J. Rice Oxley, C.B.E., J.P., has placed a portion of the Town Hall at the disposal of a committee of local artists which has instituted a series of exhibitions there. The first display, which closed on July 22nd, is retrospective in character, including examples by Mulready, Dyce, Maclise, Watts, Holman Hunt, Burne-Jones, Millais, Leighton, Richmond, Val Prinsep, Alfred Hunt, Byam Shaw, and Paul Maitland (1850–1909). Two of the leading exhibits, Burne-Jones's *Beguiling of Merlin* and Leighton's *Garden of the Hesperides*, are lent for the occasion by Lord Leverhulme, while Mr. Jopling Rowe contributes Millais's portrait of herself when "Mrs. Louise Jopling." One gathers that the exhibition is not intended to be thoroughly representative of what may be conveniently termed the art of Kensington. For one thing, it is impossible to assemble in the space pictures by more than a tithe of the painters who have made their home in the vicinity. One would have liked, however, to have seen at least one work each by the following men: Wilkie, whose association with the borough was both long and intimate; John Absolon, John H. F. Bacon, Arthur Hacker, and Walter Crane. To these might be added Leighton's habitation in the neighbourhood of Ladbroke Grove, Notting Hill would not disqualify his name; William Lethaby, whose Speech, Philip and Thomas Webster have at least as much right to representation as one or two of those who have been considered worthy of inclusion. One is tempted to add even Richard Ansdell, but on account of his performances as a painter, rather than because he lived, in Kensington nearly forty years prior to his last period being spent at *Lochnie House, Upper Boyne Road*, now the Elgin Estate, and is commemorated locally in the appellation of "Ansdell Street." A drawing by Ansdell might have been included in the present display.

Hanley Museum

An interesting scheme is carried out at the Hanley Museum, Stoke-on-Trent, where is being held an exhibition of drawings by past and present members of the Royal Society of Painters in Water Colours, thus enabling the visitor to compare the modern work with that of the older masters of the medium. In the retrospective section are examples by Varley, Prout, Cotman, de Wint, Palmer, Cox, Wm. Hunt, J. F. Lewis, and other early exponents, the list being continued right up to the present time with works by such recently deceased members as John M. Swan, Sir Lionel Walsbow Napper Henry, and Alfred Parsons. There is also a good representative display by living members of the Society. The popularity of the exhibition can be gauged from the fact that more than 3,000 persons visited it in little more than a week. The Museum, which, under the supervision of the Chief Curator, Mr. Alfred J. Caddie, has been helping to make the borough of Stoke-on-Trent an important pottery centre, has just had bequeathed to it the fine collection of pre-Wedgwood Staffordshire pottery formed by Mr. J. W. Twyford, certainly one of the finest in the country.

The collection which, will not be housed at the Museum until after the death of Mr. Twyford, has recently received many additions to the hoped of typical examples of slip-decorated and enamelled salt glaze ware.

A Military Critic at the Royal Academy

It is not always easy for the artist in painting or modelling military objects to grasp and depict correctly the various details of uniform and accoutrement which mean very much to the soldier. When strolling through the galleries of the Royal Academy, it is curious to notice how, despite the recent close connection between art and war, there are several errors in the works, which strike a practised eye.

Take, for example, Mr. Basil Gotto's picture of a Canadian *Newfoundlander*. Surely the rifle should have been slung over the shoulder, so as to allow a full swing for the bomb, which is in the right hand. The man is represented holding the former out with the left hand, and grasping the bomb in his right. Bearing in mind the fact that a bomb can only be held for, say, five seconds, the problem at once arises as to how the pin was removed in this particular case.

Cross the room and look at Mr. Paul Maitland's picture of a Highland *Vedette*. His rifle ought not to be behind him; there are definite military reasons to the contrary. What is to happen if an enemy come upon him suddenly while he is binding up his wound? And by the way, what does the bomb mean that he has down in front of him? Perhaps it is part of his basket of utensils, but even so, where is the matches? Surely he ought to have had that. Mr. Hurwell Hague's portrait of a West Indian, "Look Out, Jamaica!" He may well say that it was ever thus before the bullets were introduced because, by a fair application of the principle of the survival of the fittest, a period would have intended.

A third picture that necessarily arrests the attention is Mr. Frank Salisbury's *The Charge of the Life Guards at Waterloo*. Matania, is a fine, imposing, spirited composition. But why is there no representation in it of an unwounded Englishman? Is it conceivable that at the moment of the incident portrayed, the only people who were wounded, dying, or killed were *all* Germans, and that not a single

3345.—SIR J. REYNOLDS SIR JAMES HODGES

3347.—IAN ZELLEGHEE THE ADORATION

3571.—IAN LYS MERCURY AND ARGUS

3347.—G. STUBBS PHAETON AND PAIR

3345.—IAN OLIS A MUSICAL PARTY

3346.—MARY BEALE PORTRAIT OF A MAN

members of the brave attacking party had suffered the highest penalty.

The picture at the R.A.M.C. with the wounded and sick is the one taken by Mr. Lamb has been commended by several critics, but it is not remarkable for its very accuracy. All the blankets seem to be brand-new; there is not a spot of mud on any of them or a patch. I admit we did try to be comfortable, as far as we could, but they had been in the field for long enough to expect that they would have been hobbled in mud. As it is, they are all tucked neatly, dressed in new clothes. The elderly fat would deserve to be pulled up for being unshaven, but, contrary to all military regulations.

One must not, however, be hypercritical. *The Visitor*, by Sir W. Goscombe John, is correct in every detail. *The Soldier's Dinner*, by Mr. Jagger, can receive exactly the same praise. So can another figure of a *Visitor* by Mr. Wilcoxson, and the *Scotch Highlander*, admirably modelled by Mr. Stevenson, seems to be quite correct. But these only make more apparent the errors that one is inclined to believe exist in some of the other works.—W.

Pictures of the Belvoir Hunt and other Country Scenes, by A. J. Munnings, A.R.A.

While it has been sometimes difficult to agree with Mr. Munnings' manner at other exhibitions, his display at the Alpine Club Gallery (Mill Street, W.) left one with a profound admiration for his consummate ability as a painter. The vitality of his conceptions, the freedom and vigour of his brushwork, the fresh and sparkling character of his colour-schemes, united to proclaim his proficiency. Selection from such an aristocracy of pictures tends to become invidious, but no notice of the show would be complete without some reference to *The Frisian Bull*, a study in stormy sunlight, executed with a masterly comprehension of all the possibilities afforded by the subject.

Exhibitions at Henry Graves, Gooden and Fox, Ltd.

Despite the fact that they are not yet quite completed, the new premises of Messrs. Henry Graves, Gooden and Fox, Ltd., 60 and 61, New Bond Street, W.1, already include one of the most spacious and best-lighted galleries in the West End. Among the exhibitions which have so far been held in it is Mr. Alfred Jonniaux's portrait-show, comprising a quantity of highly wrought presentments of, in many cases, well-known personages. A collection of water-colours by Mr. George Cockram, R.I., was also placed on view.

Memorial Exhibition of Water-colours by the late Francis E. James, R.W.S.

Although financial independence occasionally caused him to be dubbed an amateur, the late Francis Edwin James, who died on August 25th, 1920, actually surpassed in skill many contemporaries who sought expression in his own metier of flower painter. Born in 1850 at Willingdon Rectory, Sussex, he was self-educated in art. "Such understanding of flower-psychology as James acquired," said the appreciative foreword to the catalogue of the Leicester Galleries (Leicester Square) exhibition, "was not his by gift of heaven. Years of study, ruthless rejection of drawing after drawing, went to the perfection of his art. . . . No professional painter could have toiled harder or with keener self-criticism."

The Memorial Exhibition was largely composed of flower pieces and, a few Indian pieces were living souvenirs of the days before James was struck down by an illness which precluded him from travelling. This was as it should have been, however, since it is as a flower-painter that his name is most likely to endure. His studies belong to that searching type of impressionism which looks so easy but which takes so long to perfect, and, when perfected, has so much to tell. In such drawings as the *Rhododendron* (No. 31), *Rhododendrons and Irises* (No. 35), or the *Japanese Chrysanthemums* (No. 32)—to cite three alone—the freshness of his coloration and the ability of his handling are very evident.

An obituary notice of James, who was a great friend of H. B. Brabazon, appeared in our issue for October last.

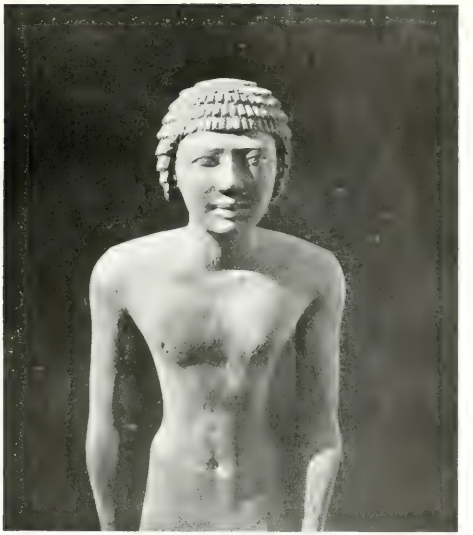
Portraits by Olive Tilton; Water-colours by Alfred W. Rich

Mrs. Tilton is one of the painters whose work might have been, but was not, represented at the Contemporary American Art Exhibition at the Grafton Galleries. Londoners were enabled to gauge the calibre of her achievement, however, at Walker's Galleries (118, New Bond Street, W.1), where fourteen effective portraits from her brush were displayed to their best advantage. The most charming was undoubtedly the *Miss Mildred Tilton*, a strikingly composed study of a winsome child seated on a couch before a tambour-frame. Mrs. Tilton's style and mannerisms not infrequently bring to mind some of Mr. Sargent's earlier works, and she certainly evinces a similar desire to produce portraits possessing a pictorial charm and interest quite apart from their suggestiveness as presentments.

Nearly one hundred scholarly drawings from the hand of Mr. Alfred W. Rich formed another "one-man" show at the same rooms. Some of his scenes, such as the *Pevensey Castle* (No. 42), were approached very much in the spirit of the old water-colour school; others reflected a more recent phase of art; but one and all bore the indelible impress of a vigorous personality. A direct and finely coloured view, *On the Ruckmansworth Canal*, a rapid, luminous, blottesque impression of *Old Mills, Huntingdon*, and a sketch, notable for the purity of its half-tones, *At Horncastle, Lincs.*, recur to the memory with special force from among numerous other excellent drawings, the merits of which cannot be described here.

"English Gardens and Woodland," by Frances Drummond

Since her former exhibition at the Greatorex Galleries (14, Grafton Street, W.1), Miss Frances Drummond has succeeded in materially improving her style: the result, doubtless, of prolonged and well-sustained effort. Her most recent water-colours, sincere in feeling, are treated with marked delicacy. In a few cases the charm of her effects might be enhanced by an omission of rather too obviously introduced bird-life. But this failing did not mar either the *Oxford in July* or the *Oxford from South Hinksey*: two distant views of the city, its domes



TWO FROM A GROUP OF THREE EBONY STATUES OF THE SAME MAN AT DIFFERENT AGES ON EXHIBITION AT UNIVERSITY COLLEGE, GOWER STREET

and towers sprinkled with sunlight or swept by the shadows from passing clouds. *Princes's . . . II Duomo Park* and *I Bagni Park, Byzantine Park*, were the titles of two other attractive drawings.

British Antique Dealers' Association

THE Annual General Meeting was held on May 26th. The President, Mr. P. A. S. Phillips, presided, and there was a very good attendance, many members coming from the provinces. The President gave a lengthy address on the work of the year, and mentioned that the increase in membership was forty-nine. Mr. C. A. Law, on behalf of the Association, presented the President with an illuminated address, which will be illustrated in our next number, and spoke of the time that Mr. Phillips had given to the Association. The President, in thanking the members of the Association, finished his speech by presenting a cheque for £200 to the Secretary to the Fine Arts Provident Institution, who was present, and which he accepted on behalf of the institution with grateful thanks.

Mr. J. Rochelle Thomas addressed the meeting, and the proceedings closed by the receipt of a telegram from Her Majesty the Queen's Private Secretary, thanking the members of the Association for their loyal telegram of good wishes on the occasion of Her Majesty's birthday.

The following new Officers and Council were elected:—Mr. Frederick J. Parsons, President; Mr. A. T. Barber, Vice-President. To the Council: Mr. Thomas Edwards, Sir Charles Allom, Mr. George Mortlock, Mr. E. E. Hyam, Mr. W. H. Fenton, Mr. Victor Crichton, and Mr. B. McCoy, in place of the following, who had, for various reasons, retired: Mr. A. Amor, Mr. W. D. Cutter, Mr. R. Robson, Mr. Andrew Russell, and Mr. H. T. Simmonds, J.P.

At the Council Meeting held on June 8th, the new President was duly installed by Mr. P. A. S. Phillips, and then presided at a largely attended Council Meeting.

School of Archæology in Egypt

THE annual exhibition of the British School in Egypt has been in abeyance during the war, but is now resumed at University College (Gower Street), and will be open during the four weeks of July. The past season's work has been unusually rich, including many things of artistic interest. Two of the ebony statues are shown here; the smaller, of a youth, is now in the exhibition; the larger is of the same man in mature age, but was kept for the Cairo Museum. There is also an intermediate figure on view, a group of three of different ages having been found all together in a tomb-shaft of 4100 B.C. A great number of models of boats, granaries, and groups of servants belong to the dark age of the ninth dynasty, about 3700 B.C. The earliest discoveries at the cemetery of Herakleopolis were of alabaster bowls and vases, and copper basins and ewers as fresh as new, though of the second dynasty, over 7,000 years ago. The late period of the eighteenth dynasty about 1500 B.C., has also supplied much of fine blue faience, groups of brilliant green scarabs, the exquisite figure of a girl carrying a vase (lent to the Burlington Fine Arts Club), a papyrus with the most delicate paintings, and a great quantity of small vases, toilet objects and baskets. All of these discoveries will be distributed to public museums, and published in the annual volumes. This exhibition (July 4th to 30th) is open freely, without ticket.—W.M.F.P.

A striking instance of the variations between the systems of Egyptian chronology, adopted by differing schools of thought, can be obtained by comparing some

of the dates employed in the above notice with those in the article on the Burlington Fine Arts Club (p. 133). Here no comment is proffered or intended on their respective claims. In each case the dates accepted by the Press in the management of the exhibition concerned.—Ed.

Miniatures by Mrs. M. Hankey

A successful exhibition of her work was held by Mrs. Mabel Hankey (wife of Mr. W. Lee Hankey, A.R.A.) at the Leicester Galleries, 5 Leicester Square, W.C. Nearly one hundred examples of her art, mostly miniatures of well-known society persons, were included, with the addition of one or two water-colour portraits on a larger scale. Some preliminary studies for miniatures were interesting as revealing the method practised by the artist.

Drawings of the Early English School

There are two types of catalogue: that which is discarded after a casual glance, and that which is retained for future reference. The latest (No. 3,?) issued by Messrs. P. Parsons & Sons (, Brompton Road, S.W.) must inevitably find a place beside its predecessors in the latter category. Concerned mainly with drawings of the early English school it describes interesting examples by, among numerous other artists, Charles Bentley (1805/6–1854), Blake, Buck, Cipriani, Cosway, Cotman, Dayes, Copley Fielding, Birket Foster, Gainsborough, Highmore, Hoppner, Lawrence, Morland, Turner, Jane Ward, and Richard Wilson.

The Stowe Sale

The ducal estate of Stowe, near Buckingham, with all its historic memories of famous men and royal visits, of Pope, Congreve, Walpole, and Thomson, is in the market. Parcelled into nearly 4,000 lots, comprising real estate, fittings, priceless tapestries, and Old Masters, and an extensive library, the sale will occupy no less than nineteen days in the process. It is being conducted by Messrs. Jackson Stops (Northampton and Towcester), and will commence on July 4th, continuing, Saturdays excluded, until the 28th, starting at 11 a.m. daily. The portraits, which include examples by Van Dyck, Lely, Reynolds, Gainsborough, a likeness of Rembrandt, and other interesting subjects, recall the fact that the "Chandos Portrait" of Shakespeare was once at Stowe. In the grounds are numerous monuments and temples, some from designs by Vanbrugh and Kent, which will also come under the hammer.

Exhibition of Old Church Plate

An exhibition of equal interest to clergy and collectors is the display of antique chalices, now placed on view by Messrs. Harman & Lambert (177, New Bond Street, W.1). Until lately in private hands, the collection comprises many rare and beautiful examples, not only of pre- and post-Reformation types in England, but also of varieties from different parts of the Continent. All are picked pieces, and the collection is one well worth a visit.

The Lung Ch'uan Celadons on exhibition at the Victoria and Albert Museum

In the note which appeared under the above heading in the June number of The Connoisseur, limitations of space involved the contraction of an important paragraph describing the glazes of Lung Ch'uan ware. To a careful reader the expression "soft surface" may appear unintelligible; "soft as distinct from vitreous surface" more nearly describes the characteristics of this glaze, and it was in this form that the sentence was originally drafted.

Similarly in describing the dish with fishes in relief, mention was omitted of the fact that the fishes were left unglazed, and are consequently red in colour (owing to the action of the fire upon the exposed portions of the paste). The heightening of design is quite remarkable in this case, and affords an interesting example of the ingenuity of the Chinese potter in turning natural properties to artistic account.

FORTHCOMING ART AUCTIONS AND EXHIBITIONS (JULY)

A. Ackermann.—Water-colours by C. E. Brittan and L. Stannard; also Old Sporting Prints.
Agnew.—Equestrian statues by H. Haseltine (to 15th).
Carroll Gallery. Landscapes by Danbigny, W. Maris, Turner, and R. Wilson. Portraits by Reynolds, Raeburn, N. Hone, and Lely.
Chester Gallery.—Works by N. H. J. Baird, V. Fisher, R. Meyerheim, and W. Watkins.
Collector's Gallery. Modern Pictures, Drawings, etc.
J. Connell.—Etchings by Whistler, D. Y. Cameron, M. Bone, and McBey.
Debenham.—Stori Objets d'Art, Picture, Musical Instrument, Book, China Sales (4th, 5th, 6th); Jewellery, Silver (7th, 8th, 11th, 12th, 13th, 14th, 18th, 20th, 21st, 25th, 26th).
"Dorien Leigh."—Inman Knox's Sculptures.
Eldar Gallery.—M. Asselin's Water-colours.
French Gallery.—British and Foreign Pictures.
Frost & Reed. See under **Provincial.**
Grafton Galleries.—International Society.
Greatorex Gallery. Etchings by J. S. Lumsden, J. Blampied, Frank Kinney, W. Lee Hankey, and C. W. Cain.
Hampstead Art Gallery.—Mixed Exhibition.
H. H. Harmer. Stamp Sales, including Collection of Capt. van der Byl, R.N., and Admiral Sir L. Beaumont, G.C.B. (9th, 11th, 13th, 23rd).
Harmer, Rooke & Co., Ltd. Stamp Sales (6th, 7th, 9th, 12th, 13th, 14th, 20th, 21st, 23rd, 26th, 27th, 28th).
Hodgson & Co. Late E. Baxter's Milton Collection, and other Rare Books (12th, 13th).
Knight, Frank & Rutley. Piano Sale (6th); Jewels, Silver (8th); Furniture, Porcelain, Pictures (15th, 22nd, 29th).
Leicester Galleries. Paul Manship's Sculpture; W. Lee Hankey's Works.
Little Art Rooms.—S. M. Litten's Fantasies.
T. McLean.—Barbizon and Modern Dutch Works.
Macrae Gallery.—E. A. Hope Joseph's Paintings; T. Austen Brown's Lithographs.
Mansard Gallery.—Allied Artists (to 9th).
T. H. Parker.—Naval and Military Prints.
Puttick & Simpson. *(See Advertisement pages.)*
Sotheby, Wilkinson & Hodge. *(See Advertisement pages.)*
D. Croal Thomson.—Pictures of the Barbizon School, and by Daumier, F. Latour, and J. Maris.
A. Tooth.—English Landscapes, Dutch Water-colours, Etchings.
Walker's Galleries.—Early English Water-colours; Miss L. V. MacCarthy's Statuettes (to 7th); Baron Dauvet's Etchings (to 9th).

PROVINCIAL BRISTOL.

Frost & Reed (at their Clare Street Galleries).—J. Olsson's Paintings; D. Woodland's Etchings.

"Decorated Wooden Ceilings in Spain," by Arthur Byne and Mildred Stapley. (Hispanic Society of America. G. P. Putnam's Sons)

Spain occupies an unique aesthetic position among Western European nations, inasmuch that, alone among them, its arts are derived directly from the East as well as the West, and owe perhaps more to Persia than they do to either Greece or Rome. This Asiatic influence is revealed far less in Spanish painting than in ceramic wares and architecture. The former is represented in various public and private collections, but the latter, unless at the cost of a journey to the Peninsula, can only be judged by means of fragments of descriptive work and illustrations, few of which, unless taken specifically for the purpose, show sufficient detail to be of practical utility to the student. This latter reproach, however, cannot be levelled against the sumptuous folio of reproductions of photographs and measured drawings of *Decorated Wooden Ceilings in Spain*, by Mr. Arthur Byne and Miss Mildred Stapley. It contains fifty-five pages of plates, linen hinged, and all the examples illustrated are adequately described in the accompanying letterpress. The authors are also responsible for a brief but able and authoritative introduction to the subject contained in a separate volume. It is to be regretted that this is issued on far too small a scale to be bound up with the plates, as an unattached volume too small to be placed on the same shelf as the folio will be apt to become permanently divided from it, and be forgotten or overlooked when the latter is referred to. As the writers aptly point out: "Considering that the wooden ceilings of Spain are unique in Europe, save for a few Sicilian examples dating from the Saracen occupation, it is surprising that they have gone thus far unrecorded and have never been offered in collected form."

Old decorated ceilings—called *artesonados*—are abundant in Spain, and are of remote origin. Examples are mentioned in the Latin literature of the fourth and seventh centuries, but none of these are now in existence, and it is only with the "Moorish occupation that the authentic history of the subject begins." Though the form which Asiatic art took in Spain is conveniently termed Moorish, in reality it originated, not with the Moors, but with their Arab conquerors, who in turn had derived it largely from the Persians. The Arabs were skilful carpenters, but, living in countries where wood was scarce, they were able to use it on a large scale only after their arrival in Spain; hence their special proficiency in ceiling-making dates from after this period. The character of the ceilings—in southern Spain more especially—was largely influenced by climatic conditions, which "were as unfavourable as in Egypt or Arabia to the use of wood in large sections. The heat caused it to warp and split, and so the carpenter cleverly combined it in myriad small bits to cover a large, often vast, surface. It was the same process he had formerly confined to small accessories such as doors and window-screens." This type of ceiling, however, was by no means universal even in southern Spain, and often an open rafter ceiling or a beamed ceiling was employed—"this last treated in a way very different from the trabeated covering familiar to the rest of Europe." When the political power of the Moors terminated, their artistic influence still remained, for Moorish craftsmen were employed by their Christian conquerors, and in this way was evolved what is called the "Mudejar" style—a blend of Asiatic and European elements both structural and decorative. The Mudejar craftsmen flourished in the south of Spain, and before the last of them had been expelled in 1609, Spanish carpenters had learnt their art, and continued in their traditions for many generations. In the north of Spain, where Moorish influence was less predominant, the beamed type of ceiling is almost universal; but it is also popular in the south, and its origin has been variously ascribed to Europe and Asia, though, as the simplest means of constructing a shelter, it was probably common to both continents. All the Spanish provinces, with the possible exception of Galacia—a country scarcely ever in contact with the Moors, and too poor to attract their expert artisans within its borders—were permeated with Moorish artistic influence, which penetrated even into France; hence practically all the ancient Spanish ceilings are distinguished by marked Asiatic traits. Of purely Moorish ceilings uninfluenced by Christian direction, the only considerable example now extant is the one recently uncovered in the former mosque at Cordova, where it had remained concealed by the plaster vaulting erected over the aisles when the Christians converted the mosque into a church. This is thought to be the ninth-century ceiling so praised by Arab poets, and belongs to a typical yet simple Oriental type, the face being carved in a beautiful and elaborate incised pattern, originally heavily gilt, and mounted on supporting boards. A gap of several hundred years intervenes between this and the next earliest specimen, for this is the only ceiling preserved which dates back further than six or seven centuries. The older forms were, however, repeated, and in the superb series of illustrations are to be found

example of every type. One of the most interesting Gothic exhibits is that of the famous Portico of the Palacio de Santa Domingo de Silos, a unique learned construction erected by captive Moors at the late fourteenth or early fifteenth century. The ornately devised decorative and independent open-pointed arches for the embellishment. Detail of the scheme of the decoration is given in colour, the reproduction well conveying the magnificence of the original. Another superb exhibit is that of the Chapter-house Lobed Arch of Belchite, belonging to the sixteenth century. Then there is that of the Audeno Vestibule, which, though distinctly Renaissance in character, is considered by Mosen to be the most beautiful work in Spain. But lack of space forbids our attempting to mention individually the many exhibits. Suffice to say that they are admirably selected to exemplify the many Oriental types of the peculiarly interesting form of Spanish architecture. The Oriental element in them is already vigorously pronounced, but yet subject to the more restraining influences of Christian principles and practice, which, as Mr. Arthur Byne points out, is what makes them peculiarly interesting and unique. The purpose has been done. Their homes in the future should be the Hispanic Society of America, and we have no hesitancy in recommending to members a visit to this worthily illustrative gallery of Oriental architectural forms of Spanish Moresque art.

"The Arts in Early England," by G. Baldwin Brown, M.A. Vol. V. (John Murray. 30s. net)

During part of the seventh century Northumbria appeared destined to become the supreme English power. It was not only the most powerful of the seven kingdoms constituting the Heptarchy, but took the lead in religion, literature and art. Had it not been for the conquests Danish invasions which finally established the Northumbrian supremacy, it is probable that the capital of the Empire might have been York instead of London, and English speech to-day based on the dialect of the northern counties instead of those of the south. This brief period of Northumbrian hegemony left behind it permanent results in the form of some of the most remarkable of Anglo-Saxon art, and these form the theme of the fifth volume of Professor Baldwin Brown's great work. He writes on the well-known crosses at Bewcastle in Cumberland and at Ruthwell in Dumfriesshire, the Ormside bowl at York and the famous illuminated manuscript called the *Gospels of Lindisfarne* now at the British Museum. These will be found dealt with in the manner to research-loving students of Bloomsbury, but left for consideration by private readers to study the greatest achievement of Anglo-Saxon art. The two crosses, similar in style, design, and treatment have been accepted by all authorities as belonging to the same period. Generally this has been set down as the latter part of the seventh century, but in 1912, Commendatore Rivoira and an American writer, Professor Cook, of Yale, assigned these splendid works of art to the twelfth century. Neither writer, however, had made a special study of early English art, and, though their opinions caused a little flutter of excitement at the time they were made, they won practically no converts. Professor Brown, like almost all the other experts on the subject, adopts the orthodox view, and in his account of the crosses builds up a convincing case in support of their seventh-century origin. The Bewcastle cross stands where it was originally set in the burying ground attached to the Church of St. Cuthbert. Only the shaft remains, a tall, boldly-cut block of hard, rather coarse-grained grey sandstone rising 14 feet 6 inches from its base. All four sides of it are richly decorated, but the west face, that is the front of the monument, is of special interest as bearing the most perfect and methodically placed of the finely-executed figures of Christ and over this, John the Baptist with his lamb, while at the foot are a lobster, with its claws, and a hawk. The cross is accompanied with a conventionally treated vine scroll, which binds and bears its coiling tendrils, and the two sides are decorated with panels enriched with floral and geometrical designs. The inscription translated into modern English runs: "The slender tree exalted victory to become. He erected [illegible] up to Mighty a king and lord of Oswy." Alchfrith is known to have died during the seventh century, the last mention of him being in 664. If the inscription is authentic, and there seems no reason to doubt it, the cross must have been erected after that date, probably not long after, as the style of letter Alchfrith's death but within a comparatively short time of his, as it was to perpetuate, although not lofty to inspire later generations to enshrine his memory. Thus the inscription on the monument conclusively points to it being a seventh-century work, and its design, crowded figures, and the manner in which the inscription is written all belong to the period. Professor Brown, who has had the assistance of Professor Baldwin Brown in dealing with the plaited-cord evidence of the panel, accepts Mr. Allen's contention that every panel and almost every figure is a conventional treatment of a twelfth-century subject. Dr. Ruthwell cross, wholly similar in construction to Bewcastle, is contemporary, but further evidence is afforded by the style of the Latin inscription, on the lower mouldings, and the fact that it was erected in a district which was lost by the Northumbrian monarchs shortly after the decisive battle of Nechmere in 685. Equally valuable as Professor Brown's exhaustive account of the Bewcastle and Ruthwell crosses is his description of the metalwork of the period, as found in Galloway, at Hexham, and in the Lindisfarne Gospel-book, the Ormside bowl and St. Cuthbert's relics. Though perhaps he is a little inclined to make extravagant claims for the importance of foreign influences in the production of these works, yet it sums up all the evidence in a clear, concise and authoritative manner that the reader is placed in a position to exercise his own judgment on the point. The volume, like the others of the series, is well illustrated.

"Barbizon House, 1920," by D. Croal Thomson. (Published by the author, 8, Henrietta Street, W.I. 21s. net)

Encouraged by the success of a similar publication for 1919, Mr. D. Croal Thomson gives an illustrated record of the more important of the works of art that have passed through Barbizon House during the year 1920. If other of the leading picture dealers would follow on similar lines, we should get in time an illustrated census of all the great pictures in the country; but, unfortunately, most proprietors of galleries appear to desire to draw a

veil over the transactions in which they have been engaged, probably thinking that a more open course would afford clues to their clients' tastes which might be utilised by rivals. The most noteworthy facts regarding the works of art passing through Barbizon House are the divergency of their styles and the general excellence of their quality. The thirty-five examples selected for illustration—all of which are finely reproduced either in photogravure or colour—include modern works, examples by great English portraitists of the eighteenth century, and two representative fifteenth-century Italian old masters. Among the first category there are Rossetti's *Bocca Baciata*, an impressionistic water-colour by Turner of *Ehrenbreitstein*, and a delicately coloured crayon by Whistler of *Venice*. Examples by Cameron, Clausen, Brangwyn, and Sargent go to make up the representation of the modern British school. Barbizon and the modern French and Dutch painters are exemplified in pictures by Millet, Rousseau, Daubigny, Diaz, Jacque, Corot, Bosboom, Israels, the brothers Maris, and others of equal importance; while two landscapes by Gainsborough and portraits by Raeburn, Hoppner, and Goya illustrate English and Spanish art about the borders of the late eighteenth century. Many of the reproductions are attractive enough for framing, and the text accompanying them and the well-written introduction add much to their interest.

"The Pewter Collector," by H. J. L. J. Massé, M.A. "The Collectors' Series." (Herbert Jenkins. 7s. 6d. net)

READERS of Mr. Massé's earlier book on pewter could hardly hope that he would find sufficient fresh material to make it worth his while to compile a new and distinct work on the subject; yet the writer has achieved the seemingly impossible, and owners of Mr. Massé's *Pewter Plate* may be recommended to secure also his *Pewter Collector*. The new volume is not conceived on the same lines as the earlier one, and there are various items of information contained in either that are not common to both; but the most important additions are the full lists of the names of pewterers, with the dates at which they practised and the illustrated catalogue of their touch-plates. These two items in themselves are worth more to the collector than the moderate price asked for the book, and constitute a feature of great practical value. The list of pewterers contains the names of nearly 2,500 makers who flourished between the fifteenth and nineteenth centuries. Mr. Massé has been nearly forty years in compiling it, and gratefully acknowledges the assistance of Mr. Howard S. Cotterell and Mr. M. S. Dudley Westropp in furnishing him with the names of a number of Irish makers. Provincial towns, such as Bristol and York, are also represented in the list, which is sufficiently complete to afford a collector a good chance of finding out the period of any maker, whether his touch-plate is recorded or not. The touch-plates included, taken from the originals at Pewterers' Hall, number well over a thousand; accurate drawings are given of the entire series, which are also individually described, and the names of the pewterers using them identified when possible. Mr. Massé affords valuable advice on the collection of pewter, its cleansing and restoration, proper display, and value. There are chapters on the standards, forms, ornamentation, and history of pewter and indeed, hardly expressed information on every theme which is likely to prove of interest to the collector. The illustrations are numerous and well selected; there is a good glossary of terms and an index; and altogether the book may be recommended as a most valuable addition to the excellent "Collectors' Series."

"The Pottery and Porcelain Factories of China," by A. L. Hetherington. (Kegan Paul, Trench, Trübner and Co., Ltd. 10s. 6d. net)

MR. A. L. HETHERINGTON has done useful work in compiling a map of China, showing the situation of the various celebrated pottery and porcelain factories. Their names are clearly marked in inks differently coloured according to the periods in which the factories were in active work. Thus those originating in the T'ang dynasties are printed in green, those in the Sung and Yüan dynasties in red, and those in the Ming and Ch'ing dynasties in brown. The colours are clearly discriminated, and as in addition to the factories only the names of the provinces and those of a few of the principal modern towns (printed in black) are given, it is easy to locate the situation of any individual factory. The map is accompanied by two tables, in the first of which the factories are arranged according to provinces, and in the second according to dynasties. These considerably facilitate the work of reference. The only confusion that may arise is when a centre has been connected with the ceramic production during more than one of the three periods under which the second table is classified. In cases like this Mr. Hetherington has contented himself with indicating the association of the centre with the earliest period only. One would have preferred if its connection with the other periods had also been indicated. This, however, is a matter of trivial importance, and the volume will admirably serve for the purpose for which it is intended; that is, as a useful auxiliary to collectors to enable them to find where the chief centres of production are located, mentioned in Hobson's *Chinese Pottery and Porcelain*, and other standard works on the subject.

"A New Book about London," by Leopold Wagner. (George Allen and Unwin. 10s. 6d. net)

MR. WAGNER'S book contains seven chapters, all of which are concerned more or less with interesting objects and places in London generally ignored by orthodox guide-books, and consequently overlooked by the public. Many of them are of great historical or literary renown, and the author well deserves the thanks of all Londoners for introducing them to many quaint and erstwhile famous haunts of bygone celebrities. He writes with a full knowledge of his subject, and conducts his reader to all quarters of the metropolis and the inner suburbs; and every one of his fascinating pages is replete with curious facts which the average Londoner has either never known or forgotten. Thus few of the many people who pass the Mansion House are aware that an earlier official residence of the Lord Mayors of London exists. This is Williamson's Hotel, New Court, Bow Lane, which served the purpose from the time of the Great Fire until the present more stately structure was built. A

[illegible] illustrated by [illegible] of the past and still retaining much of the same appeal to the dilettante collector [illegible] Pictures introduced to the old apartments [illegible] Modern Line [illegible] Pictures [illegible] the book includes [illegible] apartments [illegible] opposite to the Cave of Harmony in [illegible] and now occupied by the National Sporting Club, the Royal Adelphi Gallery, new Gallery and various other [illegible] Further chapters deal with Dickens' *House and Household Stories*, pictures of *Little Dorrit* and *Master Humphrey's Clock*. Most of these themes have been done with before, but Mr. Wyndham has succeeded in finding abundance of interesting and unexpected material that will be quite fresh to the great majority of his readers, and which is retailed with such gusto and wealth of anecdote that even the few who are already acquainted with these facts will find the book full of attraction.

"Water Gay: Paintings of French Interiors," edited, with an Introduction and Notes, by Albert Eugene Gallatin. (E. P. Dutton & Co., New York. Limited to 950 copies at $2.)

During recent years a vogue has been manifested for pictures of interiors—not, as in older days, dependent for their chief interest upon the figures introduced into them, but relying wholly for their attraction on the beauty and adornments of the room depicted. Mr. Gallatin in his introduction to Mr. Walter Gay's paintings of French interiors credits the latter with making this fashion popular. But then Mr. Gallatin is apparently not acquainted with the work of Mr. P. W. Adam and Mr. Kinkead of the same race, which has also occasionally afforded themes for Mr. Sargent and Sir John Lavery. Then there are various continental artists with whose work the author is better acquainted—Mlle. Jacques Blanche, Valloton, Hammershoi, Maurice Lobre, and others. One cannot group all these painters together as a school of interior portraitists, inspired by Mr. Gay's work, but can merely say of them that they paint the same class of subject, each with a more or less individual outlook and technique. Though Mr. Gay has been an occasional exhibitor in England his work is better known in Paris and New York than in London. Born in Hingham, Massachusetts, in 1870 he migrated to the French capital twenty years later and took up his residence there. Since then he has won for himself a distinguished place among the colony of foreign artists, being a frequent exhibitor at the Salon and having been made an officer of the Legion of Honour in 1909, while several of his pictures have been purchased for the Musée du Luxembourg. Mr. Gallatin furnishes a well-written and discriminating appreciation of the artist's work of which fifty full page reproductions in monochrome are given. Unfortunately, no clue is given to the dates at which any of the originals were painted, and as the plates are apparently arranged in a sequence not based on chronology, it is difficult to trace the development of the artist's talent. One would say indeed that in his recent work he has modified his whole point of view, while retaining his handling fairly consistent with the subject, but showing little difference in other time or colour. With one or two exceptions the pictures that Mr. Gay selected for depicting are all distinctively French, both in their decoration and contents. He has been enamoured with the rococo beauty of that wonderful epoch, the eighteenth century in France, and by the memories associated and evidenced by these old rooms and he has painted them with a heart full of appreciation and love. More than most artists, he has the power of suggesting not alone the personality of the former owners, but the peculiar mise-en-scène of the charming old apartments which he has so delightfully depicted. French is never intrudes figures in them there is always the suggestion of human occupation. The plates, being unfortunately all in monochrome can only suggest the delicate colour of the original paintings. They however convey their atmosphere of old and broad, sedulous handling at once free and explicit, so that the spectator is never left in doubt as to the precise form of any object, however minute. The notes supplied by Mr. Gallatin are more concerned with the rooms depicted than with Mr. Gay's detail work. In some instances they describe the colour of various objects delineated, but generally they are confined to particulars of the ownership of the apartment, the style in which it is decorated, and that of some of the principal pieces it contains. In this way the book becomes less a record of Mr. Gay's pictures than an illustrated catalogue of fifty French interiors beautifully presented, but apparently drawing their chief interest from the artistry of the presentations than the beauty and perfection of the objects portrayed.

"Auckland Municipal Art Gallery and the Mackelvie Collection: Illustrated Catalogue." (Municipal Gallery, Auckland, New Zealand. 2s. net)

The catalogue of the City Art Gallery of Auckland, New Zealand, which has been jointly issued by the City Council and the Mackelvie Trustees, is a well mounted publication containing numerous illustrations and an introduction and useful biographical notes on the artists represented by Mr. John Barr, curator of the gallery. The contents of the latter include a number of examples by or attributed to continental old masters, a few English eighteenth-century pictures, and a representative collection of modern English works. Among the oil paintings are works by Alma Tadema, Arnesby Brown, Brangwyn, Bramley, Clausen, Fest, Firth, Gow, Gilbert, Logsdail, Llewellyn, Henry Moore, Murray, Olsson, Edward Stott, and Waterlow. There is also a good collection of water-colours, and a number of local pictures, the reproductions of which show that New Zealand art is a factor that must be reckoned with in the near future. The plates and printing are of high quality, and mount to a standard quite equal to that shown in similar English publications.

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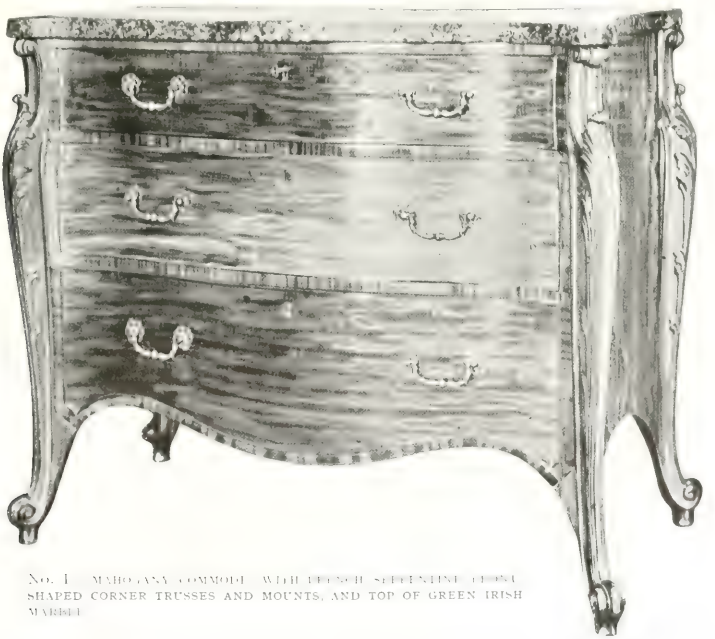
The CONNOISSEUR

The Collection of the Hon. Sir John H. Ward, K.C.V.O.
Part IV. By Herbert Cescinsky

THE latter half of the eighteenth century is remarkable not so much for its new designing fashions as for the new types in English furniture which it originated.

The problem of the furnishing of the middle-class dining-room in the reigns of Anne and the first two Georges has never been solved in a satisfactory manner. We know that the side-board, in the present-day acceptation of the term—that is, a piece of furniture made to contain cutlery, silver, napery, and the like, in drawers or cupboards—did not exist before about 1770; but its place was taken by the earlier Stuart oak buffet, or the side-table, of walnut or mahogany, with a top of either wood or marble, of the style shown in No. iv. in the March number of THE CONNOISSEUR, in more or less satisfactory fashion. It is true that everything had to be displayed on these tables; they contained nothing, but the dining-room was used only at meals, and all linen,



No. I.—MAHOGANY COMMODE WITH FRENCH SEVENTEENTH-CENTURY SHAPED CORNER TRUSSES AND MOUNTS, AND TOP OF GREEN IRISH MARBLE.

cutlery and plate were continued either in other pieces set round at other times. The early Georgian dining-table, however, offers a problem

that dining-tables were made in any number is improbable; it was rather a favourite piece on which much attention would be lavished at any time

No. II.—MAHOGANY COMMODE WITH TOP OF SAME WOOD. THE DRAWERS VENEERED WITH BURR WALNUT. MOUNTED ON CONSOLES OF GILT BRASS

of quite another kind. There is no substitute possible for a table, and yet hardly any of these dining-tables of mahogany, of this date, appear to have persisted, and walnut tables are as extinct as the dodo. Why is this? Why have these tables, if they ever existed, been singled out for destruction? And, if they did not exist, what were the dining-tables of this period? It is improbable that the earlier Stuart refectory table was used instead. The new fashion in furniture, especially in the houses of the wealthy, would not have been satisfied with oak tables, long and narrow, furnished with stretcher under-railings, which might have been of service in keeping clumsily shod feet from a floor covered with rushes and littered with all kinds of refuse, but which would have been cumbrous and inconvenient when floors were covered with wool carpets, as a general rule. Even in great houses—with the notable exception of Houghton Hall, where Sir Robert Walpole's mahogany dining-table is still preserved—these tables, if they ever existed, have disappeared

in the eighteenth century. The books of Chippendale, Batty Langley, Ince, Manwaring, Crunden, Carter, Lock, Hepplewhite, Shearer, or Sheraton contain not a single illustration of a dining-table, as far as I know, whereas every other article possible, even to gouty stools and bedside commodes, is illustrated in various ways. It is possible that these tables were of the combined variety—a number of separate tables tied together with clips—and they may exist to-day as either side-tables or with the tops of the hinged-flap centre parts cut to ovals or other shapes, now masquerading as centre tables; but even then there is a significant absence of walnut, of the kind one would refer to Queen Anne days. This, however, may have been due to the fact that walnut was not obtainable in the solid, in pieces large enough for the top of a large table. Walnut is not an indigenous wood in England. It is a native of Persia, and was first planted at Wilton Park by the Earl of Pembroke and Montgomery, in 1565. While it has not the slow growth of

English oak, walnut requires about a century at least to attain a reasonable girth, and it is significant to notice, that what it was used for chairs

No. III.—MAHOGANY COMMODE, MOUNTED IN ORMOLU, IN THE STYLE OF MANSELL

and stools during the Restoration period, massive furniture was still constructed from oak. An examination of these post-Restoration chairs shows that the wood used was only of sapling growth, or little more. The age of Queen Anne was not one of veneering from mere choice or fashion; the traditions immediately before and after were for the solid wood. True, marqueterie, which dictates veneering, may have caused the use of veneer on plain surfaces to have become popular, but it is more likely that a large surface of walnut was so rare, and so prized, that the plank was cut into veneers to make it go as far as possible.

To the eighteenth century belong the types represented by the sideboard, the bookcase (Symspon's bookcases made for Pepys, the diarist, one of which is now in Magdalen College, must

the scrutoire or the bureau), the tripod table (with which we may associate light furniture of the spindle-column or fretted kind), and the commode. The last-named was an innovation from France of the later Louis Quinze and Régence periods, and the French fashions were followed very closely.

Sir John Ward's collection contains several examples of these commodes, made more or less after the French fashion. Commodes are of two kinds -those which are merely chests of drawers embellished with shaping, carving, or other ornament to fit them to occupy a place in living-rooms — that is, bedroom pieces with a downstairs dress on them; or others made with doors, which are sitting-room pieces purely and simply. Thus Nos. i. and ii. are still chests of drawers, but with the French serpentine fronts, shaped corner trusses

and mounts. No. i has a top of green Irish marble. The wood is mahogany of pale colour, frieze with cross-banding of tulip wood. In the Midland

might be doubted on a superficial examination, so closely are the French traditions followed. The mahogany is of African growth with a

NO. IV.—THE SECRETAIRE OF OAK, VENEERED WITH SYCAMORE AND INLAID WITH MAHOGANY.

counties, especially in Lancashire, cherry wood was frequently substituted for mahogany in these pieces, a wood evidently of great age when it was used as it is quite different from the modern cherry. Perhaps the first was a park tree, whereas at the present day the cherry is rarely found outside an orchard, where it is not allowed to attain a great size.

No. ii. is also of mahogany, with a top of the same wood. The fronts of the three drawers are veneered with finely feathered curl-wood, all cut from the same leaf to preserve the symmetry of the grain. The crossbanded and feathered friezing of the shaping uniting the legs on the front is purely in the French manner.

No. iii. is a piece the English origin of which

speckled grain, as if drops of blood had been spilled on the surface. The ormolu mounts are brutal copies from the French models, and are of fine quality. The female head at the top and the goat-hoof where the mount finishes on the floor (the *pied-de-biche*) are late in style for this *bombe* type of commode. The shaping of the bottom drawer apron, which is vigorously carved in mahogany, is in the full style of Chippendale, and just gives the piece its English character.

A close examination of the workmanship, the carving, and the chasing of the mounts, and a comparison with some of the authenticated pieces at Harewood and Nostell, would almost justify ascribing this commode to Chippendale himself.

No. V.—TEA TABLE

No. VI.—TABLE WITH SCROLLED LEGS AND FRET GALLERY ABOUT 1755

It came from the collection of Sir Maurice Bromley Wilson.

No. iv. is a true French commode, one of a pair from the Jacobi collection, both of which are in the middle drawing-room at Dudley House. The carcase is of oak (in the French pieces this was the usual wood) veneered with sycamore in its natural and its oxide-of-iron stained state (known as harewood or eyre-wood), banded with cross-cut tulip and inlaid with marqueterie. The mounts

No. VII. HEPPLE-WHITE TABLE

...ne of brass-chased cast gilt. Although French in character, the workmanship is unmistakably

from the Gallic exuberance of this period, when tortuous double shapings were contrived to show

No. VIII.—A TORCHÈRE WITH CHISELLED GILT GALLERY.

English, and has a restraint in the one-way shaping of the doors, for example, very different

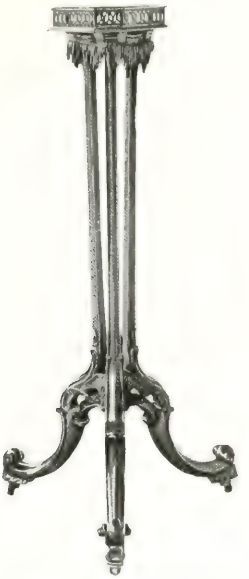
the skill in veneering possessed by the French ébéniste. The style of this pair of commodes

No. IX.—[illegible]

No. X.—[illegible]

may be described as the French manner of the Hepplewhite school. No closer attribution is possible.

No. v. is of the same period as these commodes.



No. XI.—CANDLE TRIPOD

with a strong resemblance to No. i. in many ways. This is essentially a tea table, made with a slide to hold a teapot while being replenished from one of the plated urns with a tap, which were popular at this date. Tea-drinking had become a fashionable function after the middle of the eighteenth century, and much scandal and gossip was exchanged and retailed over the "dishes of Bohea." Both tea and sugar were costly articles at this date, which accounts for the many fine tea and sugar caddies or boxes which were made, always provided with a lock and key as a security against the collecting habit on the part of strangers. Sugar was an article to be coveted, with the price as it was then, and we have had a recrudescence of this state of affairs during the late war, when restaurateurs emptied their sugar-basins on their tea tables to obviate the probability of their customers doing the same service for them.

Tripod furniture is an innovation of the Chippendale school, although the three-footed support, with its advantages of finding a level on an uneven floor, had been appreciated at an earlier date in

No. XII.—TRIPOD TABLE, 1750–60

the case of candle and vase stands and the heavy gilt pedestals of the Houghton Hall period. It is rare, however, to find tables or similar articles of furniture with this tripod support before 1750. It is curious to note how an innovation of this description always carries with it a reversion to earlier designing forms, as if the new form were in itself sufficient novelty. This No. vi. has the early type of scrolled foot, and the suggestion of date prior to 1750 is emphasised by the faded colour of the mahogany, which strongly resembles walnut of the early Georgian era. The fret gallery is also of an open and coarse type, which suggests that this table is not later than 1755, and is probably of provincial origin.

No. vii., a table from Slindon Hall, in Sussex, is in the full early style of the first "Director" period. The central shaft and its vase should be noted, as this pattern rarely occurs other than

on tables of high quality. The tops of these tables are hinged to the columned boxing under neath, and close with a spring catch. They are usually described, in contemporary inventories, as "snap" tables. The top, with its boxing, drops over the shaft of the central pillar, being secured by a wedge through a slot in the necking. If the wedge be short enough not to strike against the dwarf columns of the opening boxing, the top will revolve.

These tripod snap tables must have been exceedingly popular, judging by the numbers which have persisted to our day. A gradual process of manual evolution has caused many of the simple tables to assume a more elaborate character, and the twentieth century has finished that which the eighteenth began.

No. viii. is a small example intended for individual as compared with collective use. The feet gallery is much cut, but the ball-and-claw feet are of the later work type.

No. ix. is still early in spite of the scrolled feet

No. XIII. VASE STAND CUT DOWN TO TABLE HEIGHT

No. XV. VASE STAND IN ITS COMPLETE STATE

No. XIV. VASE STAND CUT DOWN TO TABLE HEIGHT

generally associated with the French manner of Chippendale. The gallery here is of brass, probably a replacement.

No. x. is the usual provincial type of the larger kind of tripod table, the octagonal top, with coarsely fretted gallery, attached to the shaft with two runners, pivoted, instead of the colonnaded box of No. vii. These country-made tripods are usually somewhat crude in design and execution.

No. xi. is a candle tripod, one of a pair, of the full Chippendale style, made to support one of the Sheffield branched candelabra which were used for the lighting of important rooms. Its total height from the floor to the top of the fretted gallery is 3 ft. 3 in.

No. xii. is later in style, and has the central

ADORATION OF THE SHEPHERDS
BY GHIRLANDAIO
Florence

The CONNOISSEUR

pillar of similar design to the finer kinds of four-foot bedsteads which were made in the Hepplewhite period, from 1780 to 1790.

No. XIII. is late in the same style, and although it now has its central shaft cut down to table height, its use originally must have been that of a vase stand. Mr. Behrens has the fellow to this example, in its uncut state, measuring about 2 ft. 9 in. in height.

Nos. XIV. and XV. are two more of these stands, the first cut down and with a portion of the originally central pillar missing, the latter in its complete state. Both have the spiral-carved vase members which were popular on London-made tripod furniture from 1780 to 1790—that is, before the influence of Thomas Sheraton began to permeate the furniture fashions of the Metropolis.

No. XVI., an example of the needlework-panel pole-screens which were such favourite articles of furniture for the feminine sitting-room at this date, has the same spirally fluted members, in conjunction with a mannered version of the paw foot of early Georgian days.

Nos. XVII. and XVIII. show other versions of these light needlework screens, each of two folds, hinged, supported on "spider" turning. Tables of very delicate proportions were made in this same spider-leg style. Chippendale probably originated the fashion in his cluster-leg tables. In No. XVIII we have two of these delicate columns glued together, but they were also used three, or even four, in a cluster, and frequently with a very happy effect.

No. XVI.—SHIELD-BACK PANEL POLE-SCREEN.

Nos. XIX. and XX., the arm and single chairs from a large set of twelve small and two arm chairs, in the full shield-back style of Hepplewhite, close this series of examples from Dudley House. The use of the Prince of Wales's feathers in the design of chair-backs was a favourite device of this school and that of Sheraton. It was probably by way of delicate compliment to the First Gentleman of Europe, although it is to be feared that anything delicate would hardly have appealed to the chief Regency Buck of that date. These shield-back chairs of Hepplewhite are either highly successful or striking failures. There appears to be no mean course. The two-way shaping of these shield-backs is a problem of some difficulty, as a solution can only

No. XVII. MAHOGANY

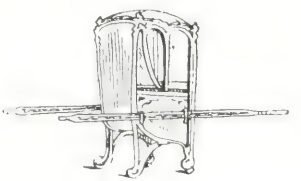
No. XVIII. MAHOGANY

be arrived at by a chair-maker with a trained and mechanical eye for a curved line. Drawings are useless, as what looks right on paper is invariably a failure in execution. A concave shield distorts in the same way as a bent oval. It is only in the making that this distortion can be corrected.

Nos. XIX. AND XX. MAHOGANY HEPPLEWHITE CHAIRS

PART OF A SET OF TWELVE SMALL AND TWO ARM-CHAIRS

It is hoped, in a future issue of THE CONNOISSEUR, to give an illustrated description of the furniture at Chilton, Sir John Ward's Hungerford seat.



Pictures

Angelica Kauffmann and her Art — Part II.

By Lady Victoria Manners

ANGELICA KAUFFMANN was often employed by the brothers Adam to decorate the ceilings of their houses, indeed, to the general public she is best known by her achievements in this branch of art. It is believed that, as a rule, she prepared her designs on paper or canvas, and they were then placed in their proper positions on the wall or the ceiling that they were intended to adorn. It is a matter of difficulty at this date to differentiate her work from that of Cipriani, Bonomi, and her husband, Antonio Zucchi, all of whom were frequently employed on similar decorative work.* Among the thousands of people who visit the Royal Academy year by year, how few realise that Angelica's work adorns the vestibule of that august institution. The *Dictionary of National Biography* states that the ceiling of the Council Chamber at Burlington House (the Royal Academy) is by her. But this is a mistake; it is by Benjamin West. The four paintings by Angelica on the vestibule ceiling were originally at Somerset House. They represent *Genius*, *Design*, *Composition*, and *Painting*, and were engraved by Bartolozzi and are, in the words of Mr. P. Macquoid, "graceful in composition, rich in colour, and are the best things of the kind produced by a woman in this country."

ANGELICA KAUFFMANN. FROM THE PAINTING BY HERSELF IN THE UFFIZI GALLERY, FLORENCE.

While on the subject of Angelica's decorative work, we may quote the excellent remarks by Mr. Stratton, in *The Eighteenth Century Interior*, page 47: "Colour effects were vital to the style and

"COMPOSITION," ENGRAVED BY BARTOLOZZI, AFTER ANGELICA KAUFFMANN

apart from flat colour washes and painted ornament, many rooms owe their fascination largely to the exquisite panel paintings of Cipriani, Antonio Zucchi, and Angelica Kauffmann, the three principal artists who entered whole-heartedly into the spirit of the Adam style. Ceilings offered the widest field for the work of these decorative painters."

By the kindness of Lord and Lady Portman, I am able to reproduce some especially fine photographs of the beautiful Adam house, 20, Portman Square, now owned by Lord Islington. The paintings have always been attributed to Angelica, and as I have already mentioned that Angelica was a personal friend of the Home family, it is highly probable that this intimacy led to her being employed by the brothers Adam when in 177; they decorated this house for Lady Home. It is unlikely that Angelica was entirely responsible for the decorative painting throughout the house. The painting over the chimney-piece in the library, though resembling her style, is in monochrome, which is somewhat unusual for her work; but the design and the general treatment of the paintings in the other rooms are very suggestive of her, especially the ceilings of the small drawing-room and the ball-room. These recall Angelica's work in the ball-room ceiling at Stratford House, where she illustrated the story of Cupid and Psyche, one of her best achievements in that line. Space forbids the writer to dwell on other aspects of art of the versatile Angelica, or to allude to her decoration of furniture; but she hopes during next year to produce for Mr. Lane a book, in collaboration with Dr. Williamson, on this fascinating painter, and would be grateful if readers of THE CONNOISSEUR having pictures by Angelica, or MSS. concerning the painter, would communicate with her.

"DESIGN," ENGRAVED BY BARTOLOZZI, AFTER ANGELICA KAUFFMANN
IN THE VESTIBULE OF THE ROYAL ACADEMY

In concluding these brief notes on certain aspects of Angelica's art, it must be regretted that Angelica devoted so much time to painting somewhat dreary historical subjects, and it must

[illegible]

also be confessed that despite their charming colour, her endless classical subjects have a certain "sameness." Had she only devoted more time to portraiture and decorative work, her reputation as an artist would have stood higher than it does to-day, but this remark would apply to many artists of the eighteenth century. As it is, we may be grateful that she worked so incessantly throughout her long life, and at the present time, when the cult of "ugliness and distortion" is at its height, we can turn with relief to her charming art, which seems to bring a faint echo of Arcadian times to our disturbed and distraught modern world.

We get a glimpse of Angelica in Rome towards the end of her life, in a recently published book, *An Irish Peer on the Continent*.* The writer, Miss Wilmot, thus relates her impressions: "So much of sculpture have I passed through, and so much of admiration have I experienced, that if wonder had any petrifying powers, I might long since have turned into stone. Indeed, I suspect this metamorphosis did take place, and but for a visit I paid to Angelique Kauffmann, I might have remain'd so till doomsday, but her promethean influence, which animates everything she touches, tingled me into existence once again, nor can I

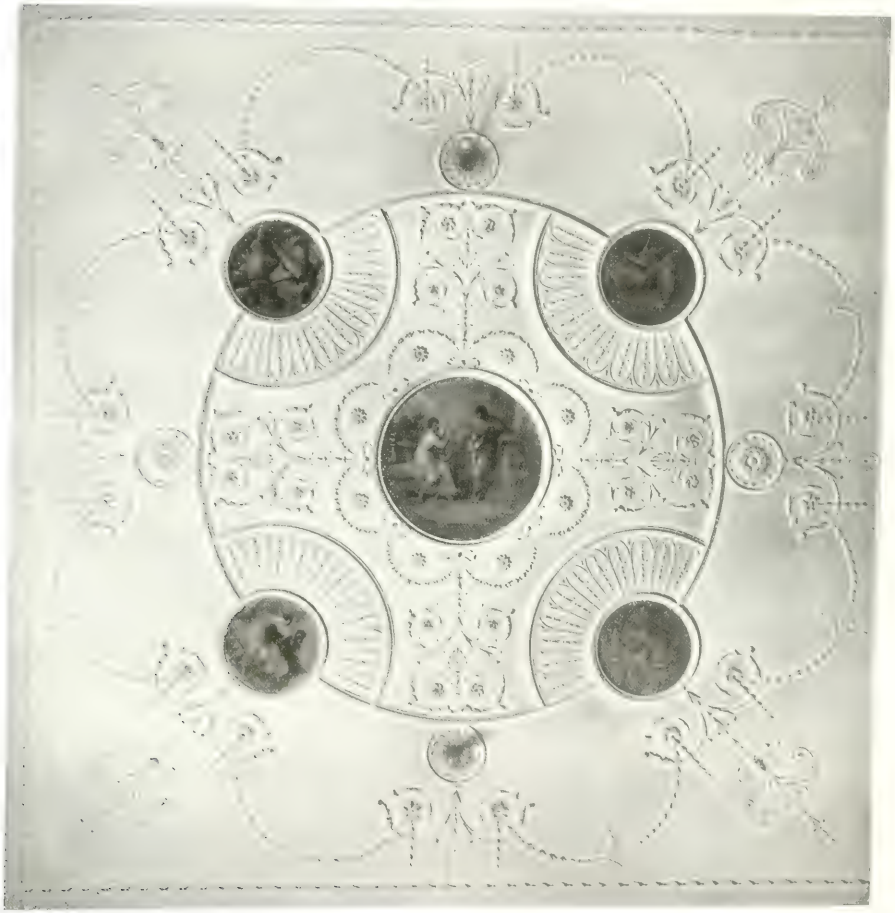
* *An Irish Peer on the Continent*, [illegible], by Miss Wilmot.

PART OF THE BATHROOM CEILING AT 20 PORTMAN SQUARE

think of her without a flash of admiration such as her nature is calculated to inspire, independent of the talent which has rendered her name so celebrated. She allows us to sit with her often in the mornings, as her delicate state of health makes confinement necessary; her appearance has so much more of mind than body, that one forgets she is more than halfway past to another world, which seems anticipated in her countenance, tho' view'd through so much fancy that genius counteracts her piety and in advance she sees a mythologic Heaven reflected in her imagination. Her delightful mildness of manners and sweetness of voice soothes one like the effect of plaintive musick, and the pale transparency of her complexion one attributes less to her declining health than to the idea that no other light has ever shone on her, but the silver beams of the moon. She speaks when you like of her profession, but it is so secondary an object in one's visit to her House that we forgot to ask for her Pictures till the third time we were in her company. She still continues painting, tho' but slowly, and she seems highly consider'd among modern artists. One of her pictures of the latest invention, is the *Parting of Coriolanus and his Family*, which is extremely beautiful in the design as well as in the execution. However, in general, Portraits are what occupy her pencil, and more her pencil than her genius."

Angelica's style of decorative painting was specially adapted for the small room, or boudoir,

then becoming the vogue. We see this well in the charming illustration of one of the beautiful ceilings in the fine old house, 20, St. James's Square, now occupied by Messrs. Hampton & Sons, the well-known estate auctioneers, and built originally for Sir Watkin Williams Wynn, under the direction of Robert Adam, about 1774. The room itself is on the ground floor. The medal lions are painted in monochrome, and the theme seems to be a history of Cupid, and is charmingly decorative in design. It is interesting to see the wealth of delicate ornamentation with which the architect has surrounded the paintings, yet carefully avoiding any over-profusion or heaviness in general treatment, the whole being in excellent proportion.

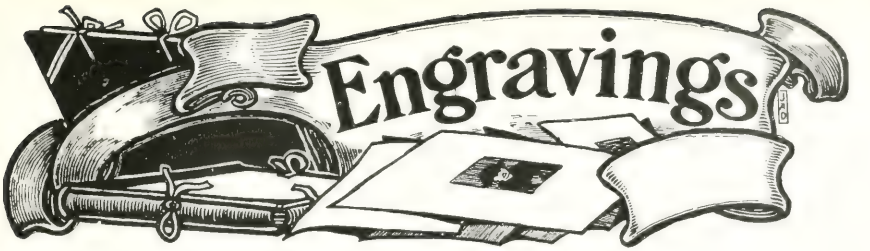


CEILING AT 20, ST. JAMES'S SQUARE.

MRS. CHANDLER

BY J. S. SARGENT

THE CONNOISSEUR



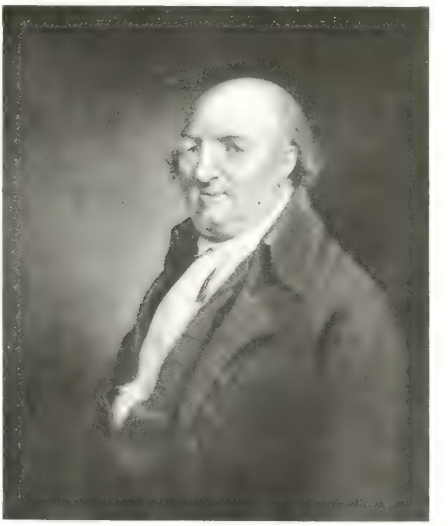
Engravings after Masquerier

By C. Reginald Grundy

John James Masquerier flourished after the great period of mezzotint had reached its zenith, but though the prints executed after him belong to its decline, it was a splendid decline, and there are examples among them which the most fastidious connoisseur is eager to secure, and without which no collection of English mezzotints can be deemed fully representative. Some of the plates after him command high—perhaps excessive—prices; but, generally speaking, they sell for smaller sums than are secured by the prints after his better-known contemporaries, Hoppner, Lawrence, and Raeburn. On this account they may be commended to the collector of moderate means. Another point in their favour is that, with one or two exceptions, the original issues from his plates were by no means large, consequently there is a smaller proportion of worn and otherwise undesirable impressions among them than is the case with the publications after his more popular rivals.

A complete collection of engravings after Masquerier exemplifies the work of several of the greater mezzotinters of the first quarter of the nineteenth century. Charles Turner, however, a fellow-pupil with him at the Royal Academy schools, was both his ablest and most prolific translator, and the first mezzotint that he is known to have published was from one of Masquerier's pictures. This was a portrait of John Kirby, the Keeper of Newgate, and a well-known angler. Masquerier was only seventeen when he painted the original, and Turner had but recently attained his majority when he executed the plate. It is a wonderfully virile achievement for a first effort, the more extraordinary because Turner had served no regular apprenticeship to his craft, and is supposed to have acquired his mastery of it merely from some casual instruction at the hands of John Jones. Masquerier showed his precociousness by publishing the plate himself in February, 1796.

In the next joint venture of the two friends, Turner took the rôle of publisher, issuing his own stipple plate of *Mademoiselle Parisot*, the dancer, from a water-colour by Masquerier. Though one of the most attractive and successful of Turner's works, it must be regarded as having been originally undertaken as a catchpenny publication, designed to meet the popular demand for portraits of Mlle. Parisot. She was then the principal dancer in the ballet at the Royal Opera House, and had sprung into great notoriety through the Bishop of Durham stigmatising the performance as licentious. Masquerier's portrait justifies the bishop's strictures to the extent that the dancer is represented in a costume that would not be tolerated by stage censors at the present time, her figure from her waist upwards being entirely undraped on the right side. There is, however, nothing objectionable in the artist's presentation of her, which is treated with delicacy and refinement. Turner made a free and spirited rendering of it, and



JOHN KIRBY. ENGRAVED BY CHARLES TURNER, 1795.

the prints. Here a poet, lily-throated, painted in colours, now command large sums.

One could wish that Masquerier and Turner had more freely confined themselves to themes of a similar nature, but the next work which resulted from their joint efforts were chiefly naval subjects. The one exception was the full length of *Georgiana Cavendish, Marchioness of Donegall*, published December 1st, 1800, in which the subject is represented holding her poet's robes on one side to allow the graceful contours of her legs to be seen to the best advantage. It makes a decorative plate in which the engraver has reproduced the accessories as well as the figure with fine manipulative skill. The portraits of Captain Lewis Mortlake and Captain (afterwards Admiral) Schank, both after Masquerier, were mezzotinted by Turner in 1798 and 1800 respectively. The former officer was a popular hero, falling mortally wounded whilst engaged in successfully defending H.M. Sloop *Hebe* against the attacks of two French vessels, each larger and more powerfully armed than his own. The former work appears to have been a popular success, and Masquerier was sufficiently encouraged to paint a picture representing the *Defence of the Sloop Welcome*, which he commissioned Turner to mezzotint. The plate was not published, however, until August 20th, 1800, over twenty months after the actual conflict, which by that time had nearly faded from public memory. So few impressions were needed that it is now one of the scarcest of all Turner's prints, and Mr. Whitman, when he made his admirable *catalogue raisonné* of them, was only able to record that such a work existed from the plate being mentioned in Turner's sale catalogue. The single impression of it that I have seen is in the collection of Mr. R. R. M. Sco[illegible]. It is a spirited piece of work, showing Captain Mortlock, aided by his large Newfoundland dog, engaged in repelling the French boarders.

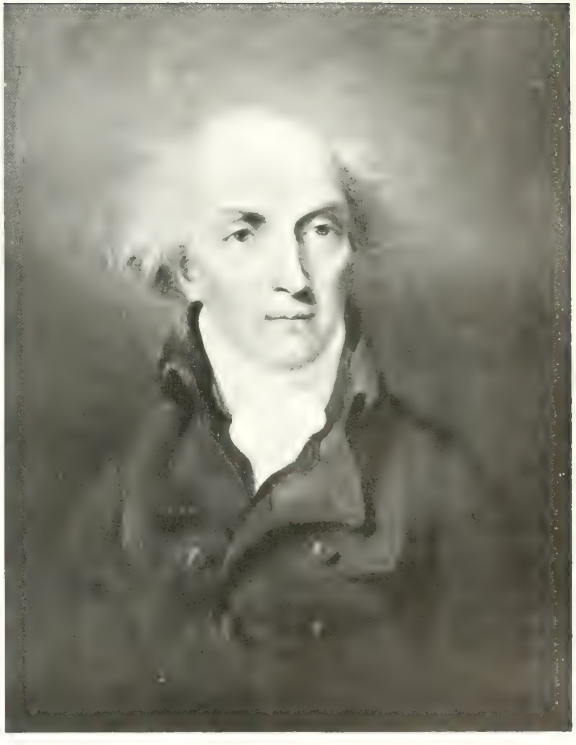
MARCHIONESS OF DONEGALL AFTER [illegible]

ENGRAVED BY CHARLES [illegible]

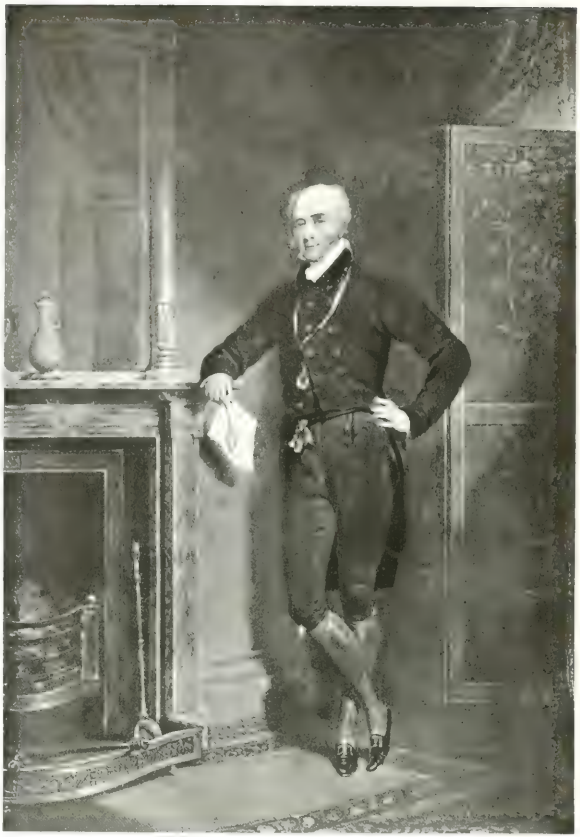
This battle piece may have inspired Masquerier with the idea of undertaking his large picture of *Bonaparte, the First Consular Guard*. It was executed as a joint speculation on the part of artist and engraver, in the early part of 1801, when Napoleon, the victor of Marengo and the conqueror of Italy and Egypt, was at the height of his fame. He was then relatively popular in England, for it was anticipated that, now he was First Consul, one of his first actions would be to make peace, and the whole country was eager to see authentic portrait of him. Masquerier's mother and sister were in France, and knew many of the leading people, and it was probably through their influence that he obtained admission into the country during a time of war.

The young artist arrived there at the end of January, and secured admission as a pupil to the studio of Vernet, the famous battle painter. While there, Napoleon paid a visit, and Masquerier managed to secure a rapid sketch of him from life. This was shown to the First Consul, who was so pleased with it that he granted Masquerier an informal sitting whilst writing and signing his voluminous correspondence; a third sitting was obtained surreptitiously, through the instrumentality of Madame Tallien, the artist's warm friend, who placed him behind an open door in her boudoir when Napoleon came to visit her. Masquerier also seized an opportunity to sketch one of the fortnightly reviews held in front of the Tuileries, which he witnessed from a good position.

FALL OF THE "WOLVERINE" ENGRAVED BY CHARLES TURNER 1777



SAMUEL JACKSON TRATT ENGRAVED BY CHARLES TURNER



MR. THEODORE PECK — ENGRAVED BY CHARLES TURNER, 1824

After only two months' absence, the artist returned to England with the front of his Isleworth and he and Turner set to work to turn them to the best account. They enlisted the help of H. B. Chalon, the animal painter, to produce a large picture of the *Review*, which included portraits of Napoleon and some of his leading generals, all three artists working on the canvas at the same time. Masquerier sketched it in and painted the figures, Turner was responsible for the saddles and accoutrements, and Chalon for the horses. In this way the huge work, 27 feet by 20 feet, was painted in little over a month, and placed on exhibition at 22, Piccadilly, opposite Green Park, on March 6th. A charge was made for admission, and subscriptions invited for the mezzotint, which Turner immediately put in hand. Four guineas was asked for proofs of this, and two guineas for prints. The picture was a great success and the friends cleared over £1,000 by the venture, of which Turner's share was a third. Probably he thought that he was entitled to more, for he quarrelled with Masquerier on the subject, and the intimacy between the two friends was for a time interrupted. The plate was published on January 1st, 1802, nine months after the completion of the picture.

In the meanwhile, Turner had been engaged on two other plates after Masquerier. The most important of these was one published March 21st, 1801, of Napoleon taken from a picture which the artist had composed with the aid of his three sketches, so that the proofs of it must have been ready soon after the Piccadilly exhibition opened. It is a striking half length portrait, and forms one of the most attractive and convincing likenesses of the future Emperor that was ever issued. The second plate was a small mezzotint of Major John Scott Waring, the friend of Warren Hastings, a characteristic portrait, lightly and easily scraped. It was published on February 27th, and must have been executed by Turner while the artist was away in France. A third plate, of S. J. Pratt, poet and novelist, was published by Turner on February 9th, 1802, somewhere about the time that Turner and Masquerier were differing in their financial relations. It was an unfortunate quarrel, and the engraver appears never to have forgiven his friend for his share in it. Years afterwards he asserted that Masquerier had not even seen Napoleon or any of his generals, and that the portrait of the former had been executed from a small china bust, and the picture of the *Review* composed from a tracing, surreptitiously obtained, of one of Isabey's paintings,

while the figures of the generals were copied from engravings. Fortunately for the reputation of both Masquerier and Turner, who were equally

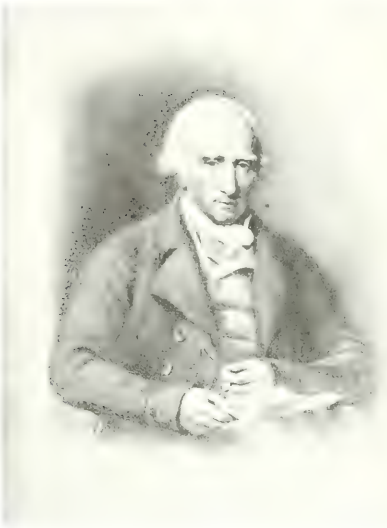
at a comparatively recent date, and many worn-out impressions from it are in the market.

The other plates by Turner after Masquerier

MISS MELLON [illegible]

implicated in offering the pictures to the public as being painted from life, most of the original sketches by the artist still exist, and completely disprove the truth of Turner's statement. It was made late in life, when his recollection of the facts was clouded, and must be set down merely as a piece of grumbling never intended for publication. The Napoleon engravings, either in black-and-white or colours, are highly desirable acquisitions, though a word of warning must be given in regard to the plate of the *Review*. This was reprinted from

are, unfortunately, not numerous. The beautiful mezzotint of *Rosamon Mountain*, who occupied a somewhat similar position among singers as did Mlle. Parisot in the dancing world, shows both engraver and artist at their best, making one regret that Turner translated so few portraits of ladies by Masquerier. The plate has always been popular, and was reissued. Its original publication on January 3rd, 1804, probably gives a clue to the date of Turner's quarrel with Masquerier, for he ceased engraving for the latter until after a



WARREN HASTINGS. ENGRAVED BY FREEMAN, 1813.

HORATIO SMITH. ENGRAVED BY [illegible] MASKELL, 1835.

lapse of twenty-five years. He had previously mezzotinted Masquerier's half-length portrait of *John, First Baron de Blaquiere*, published in 1803, and was to engrave his *Theodore Price* in 1829 and a portrait of a clergyman in 1841, but the cordial relations of the two men were permanently interrupted, a loss to Masquerier, for it probably lost him the opportunity of having many of his finer works perpetuated in black-and-white.

Among other engravers who worked after Masquerier were W. Say, William Ward, and Thos. Hodgetts. The first-named was responsible for the full-length of *Harriet Mellon*, who became successively Mrs. Coutts and Duchess of St. Albans, as Mrs. Page in *The Merry Wives of Windsor* (1804). It is a rich and brilliant plate, reproducing what is undoubtedly the most fascinating portrait of the popular actress. Say also mezzotinted the *Lady Hamilton* seated at a window (1806), a beautiful engraving, but apt to print a little blackly in the later impressions; and the attractive portrait of *Miss O'Neil*, the famous actress. In 1810 W. Read reproduced in stipple an attractive portrait of *Madame Vestris* that Masquerier painted from life during the Peace of Amiens. William Ward executed mezzotints of *John Forbes of Ness* (1822) and *George O'Brien Wyndham, Third Earl of Egremont* (1825). Thos. Hodgetts' solitary work after Masquerier was the *Duke of Sussex*, published in 1815. There are also several smaller plates and lithographs, which are, on the whole, more interesting as portraits than for their artistic merit. These include *John Forbes Mitchell* (1822) and *Sir Robert Wilson*; *Otway*; stipple plates of *Joseph Blacket* (H. R. Cook, 1811), *Warren Hastings* (S. Freeman, 1815), and *Gideon Algernon Mantell* (S. Stepney, 1837); line plates of *Horatio Smith* (Finden, 1835) and *Horatio Sparkes, F.R.S.* (W. Raddon, 1830); and an anonymous etching of *Thomas Dampier, Bishop of Ely*.

The following pictures or engravings alluded to in this article have been already illustrated in THE CONNOISSEUR: "*Mrs. Mountain*," *vol. xvi., p.* 23; "*Miss Pursell*," *vol. xvi., p.* 154; "*Bonaparte reviewing the Consular Guard*," *vol. lii., p.* 19; "*Coronation Scene*," *vol. xiv., p.* [illegible] *and* "*Miss Mellon*," *vol. lii., p.* 13.]

Early Nineteenth-century Jewellery

By M. Jourdain and J. Evans

The gold work of the early nineteenth century was poor in material, thin, and light, and pinchbeck, and similar imitations, were very freely used. "Borders of leaves and flowers in the antique style were stamped and chased, sometimes in openwork, with small rose-shaped ornaments applied."* The surface of the metal was often matted, like the ormolu of the Empire period; and granulated, purled, and beaded work was also frequently employed. Ornamental inlays of coloured gold in shades of green and red, resulting from the use of silver and copper alloy, were used with effect on chased work, sometimes in combination with small gems, usually rubies, turquoises, or emeralds. The appearance of early nineteenth-century work is in strong contrast to the massive metal-work of the middle years of the century, in which even semi-precious stones and pebbles were mounted in rich gold settings in high relief. Filigree was in fashion about 1830, in the form of granular filigree wire coiled into bosses mixed with leaves and flowers, and this served as setting for semi-precious stones, especially topazes, amethysts, and aquamarines. Small pearls were sometimes set in this filigree. A cross of this type, set with pink topazes and pearls in a setting of fine filigree, is illustrated in No. 1. Brooches, earrings, and necklaces with pendants in cross-form are often to be seen with settings of this type, and the general effect is agreeable, in spite of the occasional use of large, semi-precious stones set closely together.

No. 1.—FILIGREE CROSS, SET WITH PINK TOPAZES AND PEARLS

Steel jewellery, which was fashionable in the late eighteenth century, was revived in the nineteenth century. In England, Birmingham was celebrated for the manufacture of buckles, buttons, and various fancy articles, and for the mounts of Wedgwood medallions, and Matthew Boulton, the manufacturer of Soho, had an interview with Queen Charlotte, who requested him to "fetch her the two finest steel chains" he could make in 1767. The greatest vogue of steel jewellery was, however, between 1819 and 1830, when by the initiative of a French inventor the manufacture of facetted steel jewellery was made considerably cheaper. From that date onwards, plenty of brooches, buckles, and chatelaines of facetted and polished steel were worn.

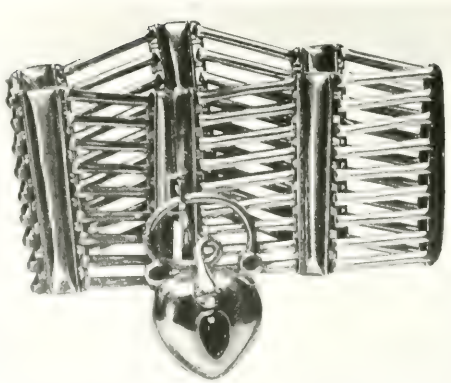
During the early years of the century, fashion set in the direction of the coloured semi-precious gems, such as the topaz,† peridot, aquamarine, and amethyst; though emeralds, sapphires, rubies, and pearls still held their own. Among stones, cornelians, agates, and turquoises were fashionable, while the fashion for moss agates survived the close of the eighteenth century.

Ornaments for the head, to judge from the fashion papers, varied from month to month, and may be divided into the smaller ornaments—pins, ears of corn, strings of pearls, which were used in combination with artificial flowers, ribbons, gauzes, and so forth, and larger objects, such as combs, frontlets, and tiaras, which were usually

* Cha[illegible]rd Smith, [illegible]

† In Madame Junot's [illegible] were "a number of superb topazes brought from Egypt of an incredible size."

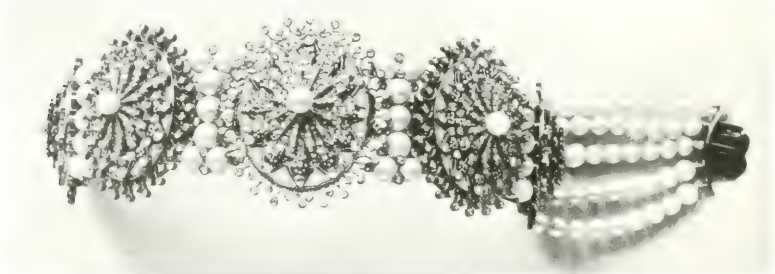
(though not always) worn without such additions. Combs of gilt metal or gold, set with thin plaques of agate or cornelian, or with imitation pearls, were worn in the Empire period, and at the same time *ferronières*, or frontlets, were worn on the upper part of the forehead in the classic style. Such frontlets, broad bands of metal enriched with cameos, or pearls, may be seen in the portraits of Pauline Bonaparte and Queen Louisa of Prussia, and in David's great picture of the coronation of Napoleon, in the Louvre. A typical comb of the early nineteenth century, in the Victoria and Albert Museum, is of Berlin workmanship. It is of iron, surmounted by cast openwork, with a bust of Psyche in the middle.



No. II.—GOLD FRONTLET CLASPED WITH A LOCKET SET WITH A CAMEO.

About 1820, the *ferronière* came into fashion, generally a gold chain, ribbon, or string of beads, worn rather low on the forehead, in the midst of which was a jewel. In Germany this ornament was known as "Seht hierher." Combs became larger and more conspicuous about 1820, and fashion papers frequently refer to "splendid coronet combs of pearl and gold worn at the back of the head," or "antique regal diamond combs placed very backward." About 1830, carved tortoiseshell combs in the Spanish style with very high galleries were worn. About 1830, however, the heavy combs and massive diadems had given place to tiaras in light floral designs, in precious stones, and ornaments in the form of wreaths, *sprays*, and *panaches* of flowers, and the metal head ornaments of the first quarter of the century were sometimes used as clumsy and in bad taste. "There is at present a perfect rage for *épis* of diamonds and pearls," we read in the *World of Fashion* for 1830; "many of our *élégantes* go to a great expense to have their jewels reset in that form."

Necklaces and bracelets were sometimes *en suite*; but especially in the Directoire period, and again about 1830, three or more bracelets of varying character and material were worn which made no pretence of matching the necklace. During the Empire period the favourite type of bracelet was a rigid gold band clasped with a large plaque or a cameo; but a variety composed of small chains or strings of pearls clasped by a large plaque was also worn, and the lighter flexible type of the preceding century still survived. Bracelets and armlets of pebbles and of hair, linked with steel, pearl, or dead or bright gold,

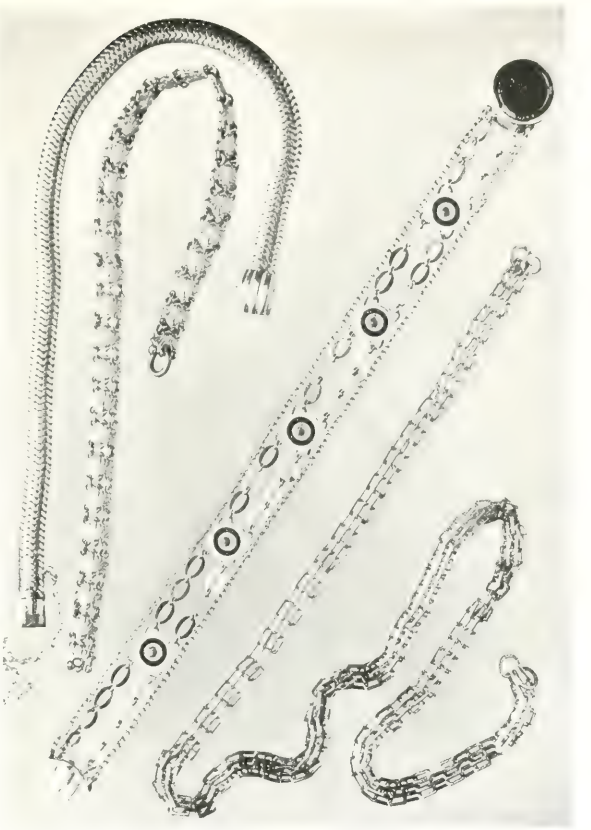


No. III.—[illegible] SET WITH JEMELS AND ACHE[illegible] A TOUCHE[illegible] EARLY NINETEENTH CENTURY.

were worn side by side with bracelets of more precious materials; and in 1829 the fashion article in *La Belle Assemblée* records the fashion of wearing "two or three bracelets on one wrist, and all different; the other wrist boasting of

LADY HAMILTON
FROM THE MEZZOTINT BY W. SAY
AFTER J. J. MASQUERIER

equal variety, and out of the whole six not two alike." A good example of the heavy type fashionable at this date appears in No. ii.; it is of gold, clasped by a heart-shaped locket set with a carbuncle. A fine French bracelet of the early nineteenth century by Boucheron, from the Bolckow bequest, in the Victoria and Albert Museum (No. iii.), is of gold, and consists of five oval links united by pearls and brilliants. Each link is composed of a band of gold enclosing a twelve-pointed star of red and green enamel *à jour* and set with brilliants. The spaces between the points are filled in with blue enamel, also *à jour*. Above the enamel work is a pearl with two series of rays thickly set with brilliants, and round each link is an open brilliant-set border.



No. IV. BRACELETS AND CHAINS

Necklaces varied from the all-round type, or 1 string of pearls, to the necklace with a pendant in the form of a cross, "vastly popular" from about 1820 onwards. Necklaces and bracelets of beads or seed-pearl and coral twisted * in the form of a cable were very much worn by young girls, and those who could not afford more expensive jewellery. When ruffs came into fashion at the Restoration period, with gigot sleeves that fell over the hand, there was less scope for bracelets and necklaces, though bracelets were occasionally worn over the cuff.

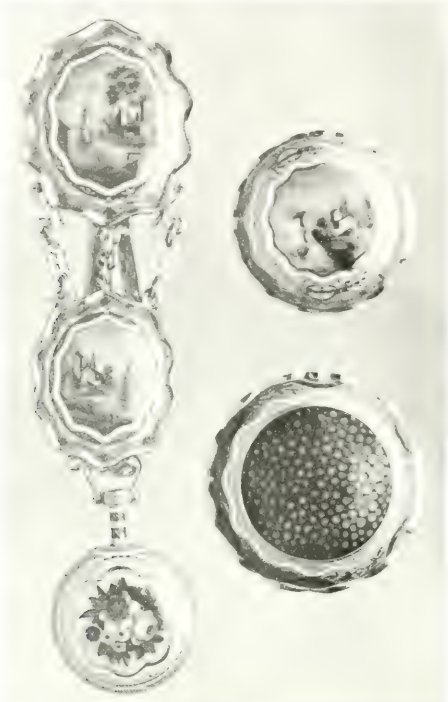
Chains of various kinds were much in vogue during the early part of the nineteenth century. In 1806–1809 long chains were worn *en sautoir*, over one shoulder only, like a baldric.

Fashion plates of from about 1820 show, even for evening dresses, long, delicate gold chains, passing twice round the neck and falling to the waist, and carrying an eyeglass, or seals, small watches, or trinkets. These chains were of flexible tubular pattern, or of links, usually of chased or matted gold, or of dark blue enamel on gold (No. iv.). "A watch-chain belonging to a very fashionable lady" is described in *La Belle Assemblée* of 1824 as carrying two seals, and a key, ornamented with flowers in dark blue enamel; another, in the 1823 number, carries "an eyeglass, valuable seals, and trinkets of real worth." The very delicate chains were looped up in festoons at intervals and fastened with brooches. A type that is occasionally met with is composed of small linked medallions formed by filling a long gold tube with enamel, and cutting this into lengths.

Seals were also worn attached to the fob at the period when the watch was worn outside the dress by both men and women in the early nineteenth century. "Your watch must be worn on

* *La Belle Assemblée*, 1827. "My necklace and bracelets were very elegant. . . . They were composed of seed coral, twisted in the form of a cable, and fastened with the paten of a tortoise-shell richly wrought gold. These necklaces are vastly elegant."

the outside, both in morning and evening costume," the *Belle Assemblée* pronounced in 1807, and in the same year seals innumerable and of various



No. V.—ENAMELLED CHATELAINE AND WATCH

compositions are described as "suspended from the watch by chains of gold filigree, and are usually seen, in full dress, on the outside of the robe."* At the same time, the chatelaine and watch *en suite* remained in fashion, and examples may sometimes be met with delicately enamelled with flowers and tiny scenes in the Swiss style. That illustrated in No. V is signed "Markwick, Markham, Pengal," and probably dates from about 1810. Though intended for the Turkish market, it deserves illustration here as a fine example of the enamel of the period. Seals ceased to be worn as an ornament when the watch was carried in a pocket or belt, and the catalogue of the Great Exhibition of 1851 describes the manufacture of watch-seals as lately extinct, whereas "a few years since, a gentleman was seldom seen without two or three of these appendages glittering on his person."†

Earrings in the Empire period were often of the single long-drop type, but those of more elaborate form are also found, and various patterns are enumerated in 1807 in *La Belle Assemblée*, some "shaped in a small pear form," others "in the style of a hoop or octagon larger than we ever remember them." About 1830 they were *en suite*, or showing the new tendency towards floral design, as in the enamelled earrings, formerly in the Whitehead collection, set with turquoises and pearls.

Clasps and waist buckles were naturally to the fore when the waist was emphasised. In the Empire period a cestus was worn, clasped in the middle by a cameo or oval clasp, frequently made of dark blue enamel with a heavy paste rim. With the small-domed waists of 1830, when ribbon waist-belts were worn, waist-buckles increased in size. "The *cameo* buckles have been gradually increasing in size," writes the

* *La Belle Assemblée*, 1807.

† *Official Catalogue of the Great Exhibition*.

author of the fashion article in the *World of Fashion* of 1830, "as the waist ribbons have grown larger. They are now extremely large; their form is that of a serpent which presents

Brooches varied greatly in size and design during the first quarter of the century. A charming type is that of the brooch illustrated in No. vii., in which a stone, in this case a carbuncle, is

No. VI.—GOLD CHATELAINE.

the initial letter of the family name of the wearer." In 1827 it became fashionable to have a belt with an overlapping end falling low, in mediæval fashion, as may be seen in the portrait of the Duchesse de Berry in the Museum at Amiens.

rimmed with a delicate gold border of Gothic design. This type is more often found with a precious stone, agate, or cameo of immense size in the centre, the massiveness of which detracts considerably from the charm of the ornament.

No. VII.—BROOCH, SET WITH A CARBUNCLE.

Some Tsuba at the Victoria and Albert Museum

So fine and comprehensive a collection of Japanese sword-guards as that at the Victoria and Albert Museum needs no introduction to numerous readers of THE CONNOISSEUR, although the size of the display may well excuse the infrequent visitor from having more than a superficial acquaintance with its components. The following notes and illustrations, therefore, may draw attention to some interesting pieces which might otherwise be overlooked. Nos. iv. and v. are chosen from a series of sixty-six guards given to the Museum by Mrs. Gerard Fox, in memory of her husband, Robert Gerard Fox, and of their son Lieut. Victor William Darwin Fox, 1st Irish Guards, who fell at Festubert, May 18th, 1915. Nos. i., ii., iii., and vi. are a few of a quantity presented by Sir A. H. Church, K.C.V.O.

The earliest guards at South Kensington are assigned to the fifteenth and sixteenth centuries, although examples are included which appear to reproduce the characteristics of eleventh-century types.

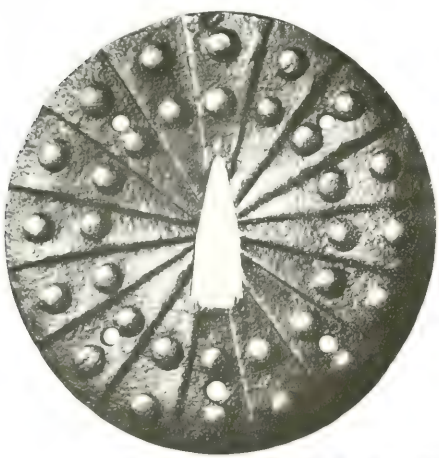
The oldest specimen illustrated here, however, is probably No. i., a seventeenth or eighteenth century *tsuba*, made in the famous Miōchin school. The construction, of separate iron plates riveted together, imitates that of a helmet.

No. ii. This belongs to the school of Kaneiye and dates from about 1700. It is made in iron, incrusted and overlaid with gold, silver, *shibuichi* and copper, while the subject represents a Chinese archer testing an arrow.

No. iii. A gold-overlaid, iron guard, shaped as a "Dragon and Sacred Gem," the monster's eye being in silver and *shakudō*. A specimen of Kinai school workmanship, dating from the first part of the eighteenth century.

No. iv. A *shibuichi* guard, signed "Iwamoto Riokwan" [I or II], sometime in the W. L. Behrens collection. The *iroye* incrustation shows Japan's chief edible fish. The Iwamoto school was founded early in the eighteenth century, by a pupil of the Yokoya school, but failed to attain fame until the time of Iwamoto Riōkwan I., and his pupil Konkwan (1743-1801), whose signature has been so frequently the subject of forgery.

No. v. Pierced iron *tsuba*, made about 1800.



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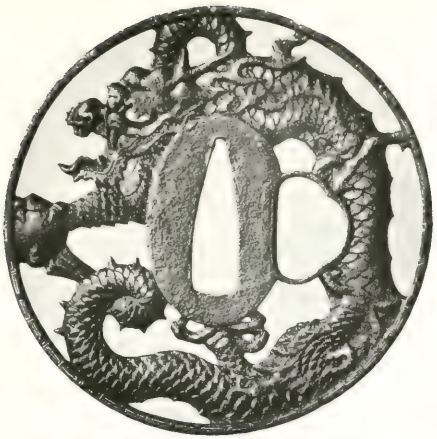
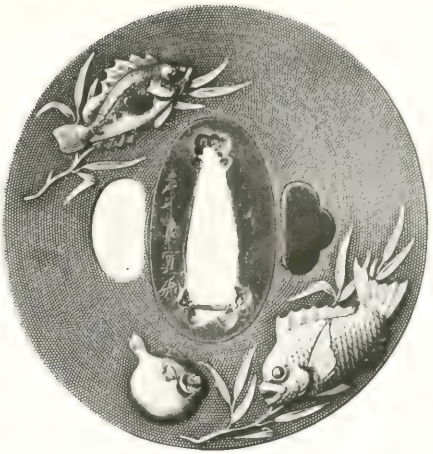
No. I. [illegible] No. II. [illegible]





TSUBA AT THE VICTORIA AND ALBERT MUSEUM

No. III.—RINAI SCHOOL. EARLY EIGHTEENTH CENTURY

No. IV.—SIGNED "IWAMOTO RIŌKWAN"

by a craftsman of one of the Chōshū schools. It bears the signature "Kawaji of Hagi in Chōshū," and the motive of decoration is a Hō-hō bird and a Paulownia tree.

No vi.—The weird design on this piece represents "The ghost in the willow tree." It is a product of the Yasuchika branch of the great Nara school, is signed by Tsuchiya Masachita (Yasuchika VI.), and is dated "1860, 7th month."

A Bristol Delft Posset-pot

THE accompanying photographs of a fine blue-and-white Bristol Delft posset-pot were sent to me by an unknown correspondent, who wishes to remain anonymous, because he has been much worried by would-be purchasers. He has asked me to send the photographs up to THE CONNOISSEUR, because he thinks that collectors of English Delft will be interested in seeing a

TSUBA AT THE VICTORIA AND ALBERT MUSEUM

No. V.—SIGNED "KAWAJI OF HAGI IN CHŌSHŪ" CIRCA 1800

No. VI.—SIGNED "TSUCHIYA MASACHITA (YASUCHIKA VI.) 7TH MONTH"

reproduction of the Bristol posset-pot. It measures 9¼ inches diameter at the top and at the base. The height of the pot without the lid is 8 inches. The total height to the top of the crown is just over 15 inches.

My correspondent tells me that it has a curious history—that it was made for James II. on his marriage with Mary D'Este which took place at Modena on September 30th, 1673, and again at Dover on November 21st, 1673. He does not wish to give names and places, but in 1750 the posset-pot was in the possession of a farmer in a southern county, who gave it to his daughter as a wedding-present, and it remained in this family for many years.

I have not seen it, but it must have been carefully treasured. The fine crown, with a Maltese cross at the top and a fleur-de-lys at the bottom, is intact. The owner says that beneath the crown are four winged cherubs looking upward, and that the snakes on the handles are distinct from the handles themselves. The photographs do not show these details clearly.

The front of the posset-pot is decorated with rural subjects. Beneath tall sponged trees on either side of the ornate spout with two cupids, in each case a lady and a gentleman, taking their ease. The men wear long coats, breeches, and buckled shoes, and what appear to be three-cornered hats. The ladies wear no hats, but have tall and elaborate head-dresses, their bodices are cut low, and each carries a fan.

The reverse shows a quite different scene, being a group of three labourers and a child. There is a woman with a large bundle on her head and a child clinging to her skirt; next to her is a man with a bushel basket on his back, and beyond him another man is stooping to put some large round object into a bag. The scene is completed by a hill in the distance, a cottage, and the same sponged trees.

Beneath the two scenes, at the bottom of the posset-pot, is a band of dart-like ornament, which

A BRISTOL DELFT POSSET-POT

I have seen on an old dated posset-pot, and which I myself have on a tall bottle with Chinese decoration, believed to be of Bristol make.

Collectors of Bristol Delft will be familiar with this sponged tree and rural figure style of decoration, and this James II. posset-pot gives a valuable date to it. I have myself figured three examples of it in my two articles on Bristol Delft in THE CONNOISSEUR, 1918, and Feb., 1920).

It will be seen on the flower-pot with lion-masks, No. i. in the latter article, on the plate with rustic lovers by a ruined arch in No. vi. in the former article, and on the posset-pot with a woman carrying a basket near ruins and tall trees, No. xiii. in the same number. The sponged tree of these examples, as well as being much earlier, is different from the well-known Bowen tall elm-tree, which in every example that I have seen is *painted* with a brush, and not dabbed on with a sponge or a bit of wool.

BACK VIEW OF POSSET-POT

With regard to the enamel of the James II. posset-pot, my correspondent writes: "The enamel of it is very white for English delft, and the contrast in colour is almost that of a good bit of Chinese blue-and-white. Viewed inside, the enamel has a very pink tinge."—C. H.

Silhouettes at Rochdale

THE exhibition of silhouettes brought together at Rochdale Art Gallery was originally intended to have consisted entirely of examples cut by the late Mr. Simeon Brierley of that town. Mr. Brierley, who was born in 1835 and died in 1906, attained a high degree of proficiency in the cut-paper process. "To those who knew him during his lifetime, and watched him cutting his specimens," says an introductory note to the catalogue, "the ease and facility with which he produced them seemed at times almost uncanny." Of the twenty silhouettes from his scissors, in the gallery, only two are portraits, the remainder being mainly figure and animal designs, executed with considerable grace.

Charming as these are, however, it was rightly felt that the exhibition would be of higher educational value if it embraced other forms of the art, and the work of other artists. At this stage the committee enlisted the aid of Mrs. F. Nevill Jackson, who lent a large number of interesting pieces from her collection, while the National Portrait Gallery was also drawn upon in order to increase the scope of the show, which, with other contributions, came to include not only cut-paper work, both early and late, but profiles painted on glass, ivory, and card, and enriched in various ways. The artists, whose work was exemplified, comprised Adolphe, Beaumont, Charles, J. Field, I. W. Foster, F. Frith, J. Gapp, H. Gibbs, Gonard, Mrs. Harrington, Hervé, Master Hubard, Mrs. Leigh Hunt, R. Jorden, La Creevy, Miers, B. Pearse, Rosenberg, W. Seville, A. T. Terstan, Thomas of Long Acre, Toroni, and Mrs. Weston. Modern silhouettists were not so well represented, although examples by Harry Edwin and H. Brasch were shown; but others, such as Miss Mary Scott, R.M.S., or, to cite the latest exponent, Miss Gudrun Jastrau, did not figure in the display.

Mrs. A. B. Andrews lent a silhouette (painted on card) of *A Gentleman*, bearing on the back a specimen of Adolphe's well-known trade-label, with the verse on—

THE ORIGIN OF PROFILES.

'Twas love, 'twas all-inspiring love, 'tis said,
Directed first a female hand to trace,
In some Corinthian hall, her lover's face,
As once it fell an evanescent shade
Upon the marble wall; aye she pourtray'd
Each linament (*sic*) so true, each turn and grace,
It seemed as though some spell had charmed the place
And stamped the image there; the enraptured maid
Enamoured gazed, bewildered to behold
The work herself had done; yet she was there
The sole enchantress then. Oh! who that's told
This classic tale would not a shade revere?
And each to each fond interchanges make,
For love, affection, or for friendship's sake.

In the Sale Room: the Pembroke Armour

SOTHEBY'S was the scene on June 23rd of one of the most important sales of the year, when some magnificent armour from Wilton House, Salisbury, belonging to the Earl of Pembroke and Montgomery, came under the hammer. The historic harnesses of Anne de Montmorency, Constable of France, and of the Duc de Montpensier, which, according to an old and persistent tradition, were captured by the first Earl of Pembroke, of the second Herbert creation, at the Battle of St. Quentin, 1557, and concerning which a fierce controversy raged when they appeared at Sotheby's in 1917, did not figure in the present sale. In their stead was offered the famous full-length suit made for Henry Herbert, second Earl of Pembroke (and son of the Captain-General

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at St. Quentin by Jacob the Armourer, whose original drawing for it is included in that craftsman's album, now preserved at the Victoria and Albert Museum. The suit, which is richly decorated, and is apparently unique in bearing its owner's arms and quarterings, systematically distributed throughout its parts as an integral feature of the decoration, aroused great interest, the final bid for its possession being one of £25,000. It will be recalled that the two St. Quentin suits, alluded to above, failed to reach their reserves at the previous sale at a grand total amounting to a similar figure. Another striking lot consisted of a suit of russet-and-gold armour for a man and horse, dating from *circa* 1500, which, however, failed to reach the reserve price with a bid of £9,200. A man's demi-suit of uncommon construction, second half of the sixteenth century, went for £210. It was comparable in some respects to a suit in the Madrid Armoury, made for Philip II., by Desiderius Kolman in 1545, and to a pair of arms from the Swedish Armoury of Gustavus Adolphus. The breastplate was curiously formed and laminated, while the arm pieces were so made as to display the sleeves of the wearer, protruding through the spaces left for the purpose. The total realised by the 118 lots was £35,920 5s.; to which was added another £1,000 by the excessively rare and important English tilting helm, belonging to Captain Harry Lindsay, of Sutton Courtney. Probably the last of its kind to remain in private hands, this famous example of the armourer's craft dates from the third quarter of the fifteenth century.

Other sale-room notes will be found in the usual section.

BOWL NEAR WALSALL, DERBY
BY WILLIAM DUESBURY, 1750–60

NOTES AND QUERIES.

[The Editor invites the assistance of readers of THE CONNOISSEUR *who may be able to impart the information required by Correspondents.]*

UNIDENTIFIED PAINTING (No. 377).

SIR,—I bought this old oil-painting about ten years ago in Dinan (Bretagne). It is 65 cm. by 53 cm. My desire is to get it identified, and I should like it published in THE CONNOISSEUR, in the hope that the artist may be found.—CAPT. BRUHN (Copenhagen).

"JAN UIJTENBOGAERT" (No. 378).

SIR,—I send you a photograph of another life-size picture, this time representing Jan Uijtenbogaert (1557–1644), the influential preacher of the sect of Arminian Remonstrants. As in the case of No. 353 (January, 1921), there are differences in detail between this painting and the well-known Rembrandt etching of the same subject.—W. M. CROFTON.

"MURILLO" SUBJECT (No. 379).

SIR,—I should be pleased if any reader would express an opinion about this picture. It possesses a marked similarity to the type of figure depicted by Murillo in his many "peasant-boy" groups, especially to one at Munich. I wish to ascertain the relationship of my painting to these others.—ION SIME.

(377) UNIDENTIFIED PAINTING.

UNIDENTIFIED PAINTING (No. 380).

SIR,—I shall be extremely obliged to any of your readers if they could assist me to identify the artist who painted this picture. It is very strongly reminiscent of George Morland, both in the figures and horses, and also in the dark green-clad cliff with the white chalky face. It is also possible that it may be by Francis Wheatley or George Stubbs.

It is very probable that there are engravings of this picture, and I am hoping that one of your numerous readers may be able to identify the artist in this way.

The inside measurements of the picture are [illegible] wide by [illegible] high.—(MRS.) B. MORGAN.

UNIDENTIFIED PORTRAIT (No. 353, January, 1921).

SIR,—I am very much obliged to Mr. Darien for the information he gives me, and for the reference to the etching, which I have now looked up, and which I have not seen in any other book. His description of the differences in detail between the picture and the etching are quite accurate. It is very interesting to note that someone had painted a fur cap, quite like the etching, over the original cap, and this came away in the restoration. Further, the board had been shortened, and there was no silken fastening, with jewel attached, holding the two sides of the cloak together. There seems a jewel, but it was the work of a repainter.—W. M. CROFTON.

UNIDENTIFIED PORTRAIT (No. 303, MAY, 1921).

SIR,—It is possible that this portrait may be of SWIFT'S *Stella*, Esther Johnson, whom he married, and who died in 1728. Sir G. Kneller was intimate with the literary giants of that day; he died 1723. It is very reminiscent

[illegible] "[illegible]"

[illegible] "[illegible]"

of the portrait given of her some years younger in vol. II. of the prose works of Swift, edited by Temple Scott, and published by Bell, 1897.

CHARLES PETTIWARD.

"SIR HENRY MORGAN" (No. 396, MAY, 1921).

SIR,—During my visits to South Wales, I have passed many a long while at Newport Museum in front of the wonderful portrait of Sir Henry Morgan—that celebrated Welshman of super-adventurous history. For verily the portrait in question *refuses* to let the visitor go. That imperious forehead, that accipitrine nose, those searching, relentless eyes and sun-browned, weather-beaten features, combine to complete a masterful work.

LEONARD WILLIAMS.

[illegible]

IN THE SALE ROOM

The Amherst Sale

EMINENT Egyptologists, collectors of Egyptian antiquities, and well-known dealers competed at Sotheby's, when the late Lord Amherst's (of Hackney) collection was dispersed. The sale lasted for five days during June, and the bidding, possibly stimulated to some extent by the Burlington Fine Arts Club's magnificent exhibition (a special article on which appeared in our July issue), developed occasionally into Homeric contests. On the other hand, it was noticeable that heavy goods, unpossessed of special interest or artistic merit, were practically a drug in the market, some cumbrous sculptures realising almost ludicrously low sums, in view of the difficulty of both removing and housing them. Now and again judicious buyers found themselves in a position to secure undoubted bargains of a less weighty description, but to what good advantage the most desirable lots were sold can be gathered from the annexed table.

By request of Sir H. Rider Haggard, the officiating auctioneer (Major Warre) withdrew the statement that Lot 77 was the "original" of *She*—a title by which it has been known for many years—merely offering it as a sepulchral mummiform figure of a woman carved in sycamore-wood, when it was knocked down for £26. Curious in that it was probably the first Egyptian coffin brought to England (*circa* 1743), a wooden Ptolemaic mummy-case, heavily bituminised, only fetched £1 15s. The total of the five days' sale was just over £14,553.

OBJECT.	MATERIAL.	PERSONS REPRESENTED, ETC.	SIZE.	PERIOD.	PRICE.
Statue (squatting).	Red crystalline sandstone.	"The Steward of Accounts of Cattle," Sen-Usert-Senb; before him a figure of "the Lady," A-Tau-Neferu-Senb.	25 in. high ..	Middle Kingdom ..	£1,870
Model Funerary Boat.	Wood, covered with stucco and painted.	Thothmes (Thotmosis) III., who is seen seated on deck, beneath a canopy. Possibly from the King's tomb, Thebes.	27 in. long ..	Eighteenth Dynasty	£270
Ka-Door (upper portion).	Limestone ..	"The Superintendent of the Shentu," Shema.	34×28 in. ..	,, ..	£300
Statuette (squatting).	.. ..	Probably Kha-Em-Hat, Vizier of Amenhetep III. (Memnon).	6½ in. high ..	,, ..	£800
Statuette (standing).	Wood, carved, coloured, and gilded	A lady, in massive court wig, pleated robe, etc.	9¾ in. high with pedestal.	,, ..	£1,000
Statuette (walking).	Wood, carved and painted.	A private individual (male), in triple wig and gauffered kilt; apparently a companion to the preceding item.	.. ,,	.. ..	£610
Incised Relief	Limestone ..	Head of Akhenaten (sculptor's trial-piece).	13×9 in. ..	.. ..	£1,000
Mouth and Nose from a Head.	.. ..	Nefer-titi, queen of the foregoing. From the Favissa, Temple of the Sun, Tel-el-Amarna.	A small fragment.	.. ..	£350
Stela (portion)	.. ..	Akhenaten and Nefer-titi worshipping the Aten-rays. Carved on both sides. From the Temple of the Sun.	15½×13½ in...	.. ..	£310
Open-work Panels.	Bronze	Asiatic prisoners. From a throne. Pair.	11¼ and 9¼ in. high.	New Empire.. ..	£180 pair.
Ushabti ..	Wood, carved and painted.	"Lady of the House," At-Mat. (Theban Art.)	9 in. high ..	,, ,, ...	£72
Scarab ..	Ivory, carved ..	Rameses II. in chariot	—	Nineteenth Dynasty	£90
Statuette (kneeling).	Limestone, carved and painted.	A King (? Mernptah) as High Priest, grinding corn for his god's bread.	7½ in. long ..	,, ..	£100
Portrait Head	Green basalt ..	Queen Amenardes	8¾ in. maximum height.	Ethiopian Domination (Twenty-fifth Dynasty).	£220
Head ..	Red crystalline sandstone.	? Psamtek I. Bronze uræus on forehead.	4 in. high without stand.	Egyptian Renaissance.	£135
Relief ..	Limestone ..	Assyrian winged deity, and cuneiform inscription.	30×27 in. ..	Assyrian	£310
.. ..	.. ..	Eunuch warrior and another soldier shooting with bow and arrow from under cover of a shield.	30×25 in. ..	.. .. ..	£190

Pictures

It is unnecessary to quote more than a few prices realised in the picture mart during May and June. Two *River Scenes*, both on panel by J. Van Goyen, dated [illegible] and [illegible], measuring 26 × [illegible] in. and 14½ × 23½ in., secured £378 and £204 respectively at King Street, where were purchased *A [illegible] near Haarlem*, by J. Van Goyen, 2[illegible] × 41½ in. (from the Camperdown collection), £388 10s., a *Portrait of Wm. Windham, of Felbrigg*, by Gainsborough, oval, 28½ × 23½ in. (from the Baring collection), £262 10s., *On the Stour*, by Constable, [illegible]½ × [illegible]¼ in.; £[illegible] 10s., *[illegible] Park, with the Castle [illegible]*, by Copley Fielding, panel 10¾ × 1[illegible]¾ in.; £152 5s., *Shelter*, by J. Linnell, senr., 1870, 28 × 39 in. (R.A. 1871); £162 15s., *Fritton Decoy, Norfolk*, by J. Stark, panel, 10 × 15 in.; £126 *Now comes Still Evening on*, by B. W. Leader, 1890, 33¼ × 59½ in.; and £714, *Fair Rosamund and Queen Eleanor*, by F. Cadogan Cowper, 1920, 40 × 50 in. (R.A. 1920).

Robinson, Fisher & Harding obtained £294 for a *View on the Thames at Chelsea*, by Canaletto, 49½ × 38 in.; and £283 10s. for a *Madonna and Child with Saints and Angels*, by J. Van Cleve, 38 × 17 in. The former of these belonged to a lady at Pulborough, Sussex; the latter was the late H. S. Sutton's property. In the course of the Bruton sale at Sotheby's, further described under "Engravings and Etchings," a half-length portrait of *Samuel Lysons, F.R.S.*, by Sir T. Lawrence, 30 × 25 in., went for £560.

China, Furniture, Silver, Musical Instruments, etc.

The precarious condition of property-owners in the Emerald Isle was brought home to Londoners on April 21st and 22nd, when a collection of ceramics, "removed from a castle in Ireland," came under the hammer at King Street. The first day commenced with Chinese porcelain—a Kang-He saucer dish, 7¾ in. diam., enamelled with peonies and magnolia on a black ground, making £105. Next in order followed a selection of articles from English factories, including a Nantgarw dessert service (impressed mark) of over forty pieces, for which bidding ceased at £441. A Worcester dessert service, of about forty pieces (£252), and a jug, 9 in. high, painted with birds and insects, the spout modelled with a mask (£168), must also be quoted.

A Coalport dinner service, 226 pieces, changed hands for 72 guineas at Puttick's on another day, and a pair of Kang-He famille-verte ginger jars, 11 in., for £210. Turning to furniture, it is necessary to record a mahogany table, 33½ in. wide, of Louis XVI. design (£89 5s.), and a Queen Anne hall clock, by Ralph Mills, *Londini fecit*, 100 in. high, in walnut marquetry case (52 guineas). The same firm disposed of the contents of Watlington Park, Oxon, among the lots being a Chippendale mahogany chair (£92 8s.), a Chippendale mahogany settee (£115 10s.), a Queen Anne walnut cupboard, 42 in. wide (72 guineas), and an old Spanish leather six-fold screen, painted in the Chinese taste, the border having vases of flowers in shaped panels, in the manner of famille rose, 84 in. high (68 guineas). The following violins were also sold:—By Giovanni Paolo Maggini, £200; by François Pique, Paris, 1809, £145 (this was formerly the late Louis Spohr's concert violin); and by Carolus Ferdinandus Landolphus, Milan, 1761 (until recently the solo violin of Sascha Lasserson, who purchased it from his professor, Leopold Auer), £105. A violoncello by Andreas Guarnerius made £160.

A magnificent silk rug, made on the royal looms of Persia in the 17th century, realised £525 at Puttick and Simpson's on May 27th. The rug, which measures 6 ft. 6 in. × 4 ft. 2 in., was obtained, during his Persian exile, by Amir Ayoub Khan, a son of Amir Sher Ali, of Afghanistan, whose carpets were in the royal marquee when the camp was abandoned by him before Lord Roberts's force, 1879. This particular piece, however, was rescued and taken by him to India, where he remained a State prisoner till death. A fine silk 16th-century carpet, made by Persians in Lahore, originally presented by the Emperor Akbar to Nawab Wajid Ali, of Lucknow, and subsequently given to Prince Asaf Jah, a direct descendant of the Moghul line, now resident in Hyderabad, secured £430. It measured 8 ft. 10 in. × 5 ft. 2 in. £157 10s. procured a Meshed pile carpet, 19 ft. 7 in. × 12 ft. 6 in.

The following table supplies some interesting prices realised by Sotheby's during April:—

Article.	Description.	Former Owner.	Price.
Vases and Covers ..	Chinese, famille-rose, about 4 ft. 4 in. high (and a pair of gilt wood stands of Adam design).	Lady Leveson (formerly at Cobham Hall).	£800
Tapestries (the "Cobham Hall" Series).	6 Flemish panels (Scenes from *Life of Cleopatra*), all about 12 ft. high.	,,	£700
Commode	Chippendale, mahogany, 5 ft. long ..	,,	£540
Carpet	Central Persian, late 16th or early 17th century, 10 ft. by 6 ft. 5 in.	"A Gentleman"	£600
Cabinets, Cutlery ..	Adam pair, 15½ in. wide, 2 ft. high, mahogany.	.. ..	£215
Spinet	"Iohannes Hitchcock fecit Londini, 1630," 6 ft. 2 in. long, 2 ft. 3 in. wide. Belonged to Princess Amelia, daughter of George III.	Dr. G. C. Williamson	£80
Needlework Panels ..	8, early 18th century. The largest about 6 ft. high.	Sir J. Trelawney, Bart. ..	£485

One of the last mentioned panels is worked with the inscription :—" In memory of my worthy & only son Charles Trelawny, who Died of ye Small Pox in ye 16 year of his age, in ye 6 Form at Westminster School. This Obelisk is Work'd by his Affectionate Mother Laetitia Trelawny 1739." This lady was the daughter of the famous bishop, on whose behalf 20,000 Cornishmen were inquisitive in the song.

At a more recent sale, an Attic red-figured krater (*circa* 480–470 B.C.), 20½ in. high, made £285, and a bronze Etruscan lamp-stand, 3 ft. 6 in. high (first half of 5th century B.C.), £70.

The following are some prices realised by Robinson, Fisher & Harding during April :—£74 11s. for a Louis XV. marqueterie commode ; £40 for a 4 ft. 1 in. walnut Queen Anne secretaire cabinet ; a like sum for a pair of French bronze female figures, an Egyptian and a negress, 7 ft. high; and another for a 7 ft. 9 in. Sheraton sideboard. The two last-mentioned lots formed part of the " Poulett Lodge " property, Crossdeep, Twickenham. From other sources, a carved ivory model of a frigate, 18 in. long, 17 in. high, scored £90, and a Louis XV. parqueterie secretaire, £88 4s.

Professor Norman Collie's Japanese collection, which came up at Glendining's, included some choice examples of Suzuri-bako, for which sums up to £52 apiece were given.

£630 purchased Mr. F. J. C. Holdsworth's suite of Louis XV. furniture (seven pieces) in King Street ; and £125 5s., eight Kien-Lung famille-rose plates from the same source. Belonging to the late Albert Brassey, five Brussels tapestry panels (greatest height, 11 ft.), signed " V. Leyniers, D.L.," reached £2,835 ; and six Aubusson (greatest height, 8 ft. 5 in.), signed " M. R. D'Aubusson. I. Dumontiel," £1,312 10s. Other prices were £141 5s. for a Sèvres écuelle, cover and stand, belonging to Mr. Arthur M. Behrens ; £430 10s. for a pair of Chinese powdered-blue vases, 16¾ in. high ; £189 for a pair of Kang-He saucer-dishes, 6¼ in. diam. ; £173 5s. for a pair of powdered-blue vases, 9 in. high, of the same period ; £131 5s. for a pair of famille-verte vases, 21 in., of the same period ; £304 10s. for a pair of Worcester octagonal beakers, in the Oriental taste, 16 in. (Thos. Berners and Cockshut collections) ; £483 for a pair of Chelsea vases and covers, painted with Boucher subjects, 14 in. ; £420 for a finely painted Chelsea vase, cover, and stand, 16½ in. ; £441 10s. for a pair of Kien-Lung famille-rose beakers, with ormolu mounts, 16 in. ; £141 15s. for six Chippendale mahogany chairs ; £136 10s. for a settee, 5 ft. 3 in. wide, of similar period and material ; £504 for a pair of Louis XVI. ormolu perfume-burners, 18 in. high ; £294 for a Louis XV. clock, in white marble sculptured case, with figures of Venus and Cupid in the manner of Falconet, 16½ in. ; and £840 for a panel of Flemish tapestry, 16th century, 9 ft. 2 in. high, 8 ft. 2 in. wide, woven with figures playing cards and tric-trac.

Some fine silver made its appearance at King Street on June 8th, when Lieut.-Col. H. R. Crompton-Roberts's collection came under the hammer. Some of the principal prices, " per oz.," were as follows :—A silver-gilt tazza, 5¼ in. high, 6½ in. diam., 1583, maker's mark a snail (weight, 12 oz. 15 dwt.), 800s. per oz. ; a pierced and engraved tazza, the centre pricked MH., 7½ in. diam., 1619, maker's mark HP (6 oz. 10 dwt.), 620s. ; a sweetmeat dish, the centre pricked MG. 1640, with two shell handles, 5½ in. diam., 1640, maker's mark IM (3 oz. 9 dwt.), 320s. ; another, pricked SWM., 6 in. diam., 1656, maker's mark WH with mullet above and pellet below (4 oz. 1 dwt.), 280s. ; another, pricked IE. 19—1674, with two flat handles, 5⅜ in. diam., 1655 (3 oz. 1 dwt.), 240s. ; and a cupping-bowl, 4⅜ in. diam., 1654, maker's mark HN with bird and branch between (4 oz. 16 dwt.), 260s. Spoons, sold " all at," included an apostle spoon (St. Thomas), 1533, maker's mark spiked " S," £90 ; and another (Master), 1577, maker's mark escallop shell, £62. A massive pair of seal-top spoons with large baluster tops, partly gilt, 1630, maker's mark RI over mullet, made £150. The stems were engraved " Martha Pope Memoriæ Ergo, 1629," and the seals " Butts Bradbury " and " Wentworth Bradbury."

Engravings and Etchings

THE late H. W. Bruton's well-known collection of engravings was put up at Sotheby's on June 7th and 8th, bringing in over £5,432 for 234 lots. Many of the mezzotints after Rembrandt realised interesting prices, among them being a proof before all letters and the coat of arms, and before the title space was burnished clean, of *Regnier Hansloe and his Wife*, by J. Boydell, £115 ; a proof of J. Dixon's *Rembrandt's Frame-Maker*, in the rare early state, with the sole lettering " Rembrandt pinx " and " J. Dixon fecit," lightly etched, £420, as against 300 guineas in the Theobald sale, 1910 ; proofs before title of V. Green's *Portrait of the artist when a young man* (incorrectly lettered " Prince Rupert " in the print state), £190 and £100 ; and a proof of W. Pether's *Standard-Bearer*, with the printer's, engraver's, and publisher's names lightly etched, and previous to the burnishing of the title space, £130. Other lots comprised an impression of A. Blooteling's rare life-size plate after Lely, *James, Duke of Monmouth*, £160 ; a proof before all letters of J. McArdell's *Mary, Duchess of Ancaster*, after T. Hudson, £185 ; etched letter proofs of *Blind-Man's Buff*, by W. Ward, and *Children Playing at Soldiers*, by G. Keating, both after G. Morland, £165 the two ; and an impression, printed in colours, of the *Milkmaid and Cow-herd*, by J. R. Smith, after the same, £210. The late Mrs. Hamilton Ogilvy's property, dispersed on an earlier date, included a plain second state of *Catherine, Lady Bampfylde*, by T. Watson, after Reynolds, £100 ; *The Nativity*, by Dürer, £160 ; and a set of nine circular prints, *The Passion of Jesus Christ*, by L. Van Leyden, £185.

At Puttick's were sold an impression, in colours, of *Guinea Pigs and Dancing Dogs*, by T. Gaugain, after Morland, £69 6s. ; and the following coloured aquatints :—*Mail Coach in a Fog*, and *Mail Coach by Moonlight*, by G. Hunt, after J. Pollard (£89 5s.), and a set of four *Shooting* scenes, by T. Sutherland, after D. Wolstenholme, £99 15s.

A set of four aquatints by R. and D. Havell, after N. Pocock, *Engagement between H.M. Frigate "Java" and American Frigate "Constitution,"* realised £39 18s. at the same rooms ; while an impression of the mezzotint, *British Naval Victors*, by V. Green, after L. F. Abbott, made £29 8s. ; a second state of *Miss Farren*, by Bartolozzi, after Lawrence, £31 10s. ; and a signed proof of Axel Haig's etching, *Interior of Burgos Cathedral* (Armstrong, 65), £31 10s.

Stamps

Among the stamps sold recently by Puttick & Simpson are the following:—

Where Issued	Date	Remarks	Price.
Switzerland	1843	Zurich 4 rappen, blck. with vertical lines, used, on piece of orig., red obltt	£8
Baghdad	1918	18 various values, all unused	£65 the set.
France	1849-50	1 fr., orange-verm., cut rather close at L, but large marg. on 3 sides, used on orig.	£5
Cape of Good Hope	1861	Wdblk., error, 4d. red, good colour, but close at L. and torn at side and bottom	£40
Bushire	1915 Aug.	14 various values used	£32 the set.
Switzerland	1843	Double Geneva, 5 c., blck. on yellow-green, cut close at top; light oblit.; slightly repaired.	£24
Saxony	1850	3 pf. bright red, small marg., but good col. and light obltt	£28
"	1850	3 pf. pale red, cut close at sides; light oblit.; used on piece of orig.	£2
Naples	1860	Cross, ½ tornese, blue, minute thinning at top, large marg.	£21

Books

The library of the late Sir John Brooke, Bart., of Fenay Hall, Huddersfield, was of such an extensive character that its dispersal occupied Sotheby's rooms for eight days during the last week in May and the first week in June. Catalogued in 1575 lots, the excellent total of £32,312 was realised.

High prices were so numerous throughout the sale that it is only possible to tabulate the most important:—

Author	Title	Date	Price
Boethius	De Consolacione Philosophie, Caxton	1478	£400
Clemens, V.	Constitutiones (1st edition)	1460	£400
Columna	Hypnerotomachia Poliphili	1499	£200
Guesclin	Le Livre des Faits	1487	£200
Hieronymus, S.	Epistulæ	1470	£220
Higden	Polycronicon, Caxton	1482	£205
Homer	Iliad and Odyssey	1488	£305
Jerome, S.	Expositio in Symbolum Apostolorum (the first book printed at Oxford).	Misdated 1468 for 1478	£340
	Kalendrier des Bergiers	1493	£245
Lorris	Le Romant de la Rose	1481	£400
"	"	1487	£205
Milton	Comus	1637	£1,680
"	Lycidas	1638	£350
	Missale (Presentation copy to Pope Alexander VI.)	1496	£625
More, Sir Thos.	Utopia (1st edition)	1516	£340
Orme	British Field Sports	1807-8	£560
Perugia	Register of the Corporation of Innkeepers of the City of Perugia.	1379-1430	£350
Ptolemæus	Geographia	1478	£330
Shakespeare	Plays (First folio)	1623	£2,050
"	" (Third folio)	1664	£720
	Speculum Humanæ Salvationis	14th century Flemish MS.	£290
Spenser	Amoretti and Epithalamion	1595	£700
Terence	Therence en François	1500	£250
Turrecremata	Meditationes	1478	£340
Voragine	The Golden Legend	14th century French MS.	£260
Watton	Speculum Xpristiani	1480	£205

Quite a notable number of rare volumes came under the hammer at Puttick & Simpson's rooms during May, more especially at the sale held on the 20th, consisting of books collected about a century ago. Early in the

Williamson's *Oriental Field Sports*, 1807, £48; and La Fontaine's *Fables*, 1755-9, £90.

Equestrian Portraits and other Groups in Bronze, etc., by Herbert Haseltine

One of the most interesting and tastefully mounted exhibitions arranged in London this year was that held by Mr. Herbert Haseltine at Agnew's Gallery (43, Old Bond Street, W.1). A pupil of the late Aimé Morot, Mr. Haseltine is an artist of brilliant abilities, whose work has been, till the present, too little known in Britain, although he has occasionally exhibited at the Royal Academy, the "International," and, unless one is mistaken, at Liverpool.

In addition to equestrian portraits, the thirty-nine items constituting the Bond Street show included representations of racing, bull-fighting, and war groups, executed in bronze, silver, wax, or plaster. In the first division were a model of *King Alfonso*, to be carried out in bronze, for the Museum of the Hispanic Society of America; a bronze of *Mr. Carlos Unzué on Hunter*; and a group of the *Meadowbrook Team*. To right and left of the last-named were placed the two polo incidents, respectively entitled *Riding Off* and *Polo*, both being executed with such *verve* that the spectator almost seemed to see the sticks swinging and to hear the muffled thud of hoofs upon the turf. In point of technique, there was little to choose between them, although *Polo* had, perhaps, been carried a stage further than its *pendant*, while the way in which the weight of the bronze had been distributed was distinctly clever.

Bull-fights have proved a mine of inspiration to Mr. Haseltine, who, unlike a man less sure of his purpose, has never permitted himself to be enticed from the path of broad but sentient suggestion by the elaborate details of costumes or trappings. *Un Puyazo* and *Una Buena Pica*, both representing an infuriated bull goring a picador's horse, served to illustrate this point. In neither was the multifarious detail insisted on, but yet the impression was accurate throughout, and rendered with dash and fire. An obvious sequel to these groups was found in the *Caballo Muerto*—the corpse of a bull-fighter's mount, the wretched emaciation of its flattened frame being admirably conveyed by the free but firm modelling employed in its construction.

One of the war subjects was of particular interest in that, having been purchased for the Luxembourg while on view at the Parisian Galeries Georges Petit, it was borrowed for the London display by special permission of the French Government. This was the bronze *Les Revenants* (1920)—a mournful procession of worn-out, gassed, and wounded horses at the war: a terrible spectacle, but realised with true pathos. The horizontal composition of this work, which greatly enhanced the air of extreme dejection permeating it, was wisely preserved unimpaired, and the *ensemble* was eloquent, not only of the artist's ability to express his emotion in a becoming manner, but also of his power to suit his technique appropriately to his subject.

A complete contrast to *Les Revenants* was provided by the horseshoe-shaped plaster model for a bronze of *Le 75*—American field artillery going into action—the treatment of which was as mettlesome as the other was lugubrious. Several items of equal and nearly equal interest, such as the *Caballos de Plaza* (1920), *Una Mulilla* (1921), or the *Thoroughbred* (No. 24), can only be mentioned in passing, but both artist and executive are to be congratulated on offering so attractive an exhibition to the London public.—F. G. R.

Two Kensington Pictures: An Interesting Contrast

The recent presentation to Kensington Town Hall of Mr. Fred Roe's picture, *The Colours of the "Kensingtons,"* recalls the fact that an earlier work, portraying a somewhat similar subject connected with the history of the Royal Borough, was executed about a hundred and twenty years ago. This latter, painted by Frederick Countz (or "Countze," as Mr. Algernon Graves has called him), whose address was at Palace Green, Kensington, and who exhibited at the Royal Academy between the years 1795 and 1799, is known through the instrumentality of the engraving made from it by Charles Turner. Published by Countz himself on February 21st, 1801, at No. 6, High Street, Kensington, this print was entitled *The Presentation of Colours to the Kensington Volunteers*—long since extinct—and bore a dedication to the C.O., Major John Samuel Torriano, wherein Countz described himself as a "Member of the Corps." The ceremony was enacted on Palace Green, May 20th, 1799, the Colours used having been worked by H.R.H. the Duchess of Gloucester and her daughter, the Princess Sophia Matilda. These flags, or their remnants, now hang in St. Mary Abbotts' Church.

Mr. Roe's painting preserves for posterity the appearance

[illegible] the 13th Princess Louise's Kensington Battalion the London Regiment, handed the Freedom to the then Mayor of Kensington, Sir William H. Dawson, K.B.E., M.P., and subsequently when it proceeded overseas on active service. It was the precedent thus established for record when acting on the advice of the present Mayor, Alderman Sir W. J. Roe Cozens, C.B.E., J.P., Sir William decided to commemorate his four years' term of office by the gift of a picture to the Borough. The way in which Mr. Roe has carried out the work thus entrusted to him leaves nothing to be desired. Dignity of conception, able execution and accuracy of detail are united in it, while the colour scheme is harmonious and instinct with variety. As might be supposed, the composition contains a number of portraits, the figures on the dais including H.R.H. the Princess Louise, Sir W. and Lady Dawson, Sir Aston Webb, P.R.A., and Lord Hallmore.

Although Mr. Fred Roe's picture most certainly owes nothing to the more mannered work of Countz, there are a few inevitable points of contact between the two. In each case are the presiding figures grouped under a canopy, while it is interesting to note that the 13th Londons' Colours were worked by the Princess Louise and her ladies-in-waiting, thus recalling the similar performance by the Duchess of Gloucester and her daughter in or about the year 1799.

New Society of Artists

The New Society of Artists owes its inception to the increasing need for exhibition space in London, the situation having been aggravated by the attitude of this year's Hanging Committee at the Royal Academy. The inaugural exhibition, which was held at the Suffolk Street Galleries (Pall Mall), was mainly furnished with the works of little-known painters, strengthened with a sprinkling of contributions from familiar hands, among them those of the Hon. John Collier, and Messrs. Frank L. Emanuel, A. L. Baldry, Roland Wheelwright, Robert Morley, and Wynford Dewhurst. An excellently painted head of *Colonel Fred Smith, C.B., C.M.G.*, by Mr. H. G. Gawthorn, was noteworthy among the portraits, while interesting figure studies were sent in by Mr. Clive Gardiner, in his *Phyllis* and *Boy with Whistle*. A pleasant idea, based on an effect of Chinese lanterns on a river-bank by night, was well, though rather too laboriously, expressed by Mr. Percy Tarrant, and both Mr. H. J. Lotz's *Tower Bridge* and Mr. F. Wellan's *Morning Departure, Leith* if hardly rendered in superlative technique, at least displayed inspiration and taste. Three marine nocturnes, executed with characteristic sympathy, were sent by Mr. Alex. Maclean. A novel presentment of *Shoreham Harbour*, by Mr. Sidney V. North; an essay in reflected light, *Two Windows*, by Mr. Kenneth K. Forbes; and a picturesque view of tents and wagons, *The Travelling Circus*, by Mr. F. Hesketh Hubbard, all deserved notice; but none so much as Mr. E. L. Allen's *Still Life*—white chrysanthemums in a light-glazed vase—which, for general accomplishment, was one of the most satisfactory canvases in the show. Several water-colours, including Mr. Maurice Chesterton's *Dunwich, 1918*, Mr. Kenneth D. Shoesmith's *The Far East*, Mr. H. Van der Weyden's *Shell-torn Ground at Roeux* (a very good drawing), Mr. C. T. Harvey's *Essex Farm Lands*, Mr. Gerald R. Hayes's fantasy, *There is the Devil to Pay*, Mr. A. Bowmar Porter's *Early Morning*, Miss Lilian Yeend-King's *Solitude*, Mr. Stafford Leake's *Rochemaur*, Mrs. M. J. Moberly's *Old Floorcloth Factory*, and Mr. Audley Gunston's *The Lady Bedr-El-Budr*, were conspicuous for their good qualities. The Society shared the galleries with Mr. Hugh Gee, who exhibited a number of ingenious educational models and toys.

Nottingham Castle Museum

The tenth edition of the Illustrated Official Guide to the City of Nottingham Art Museum embodies all the latest information, indispensable to visitors, about that institution. Illustrations, both of the galleries and of some leading antiquities housed therein, are given, while to the general descriptive letterpress is appended a brief historical notice of the castle itself. Under the able directorship of Mr. G. H. Wallis, the Museum is proving of marked educational value to Nottingham and the district generally.

Ancient Egyptian Art

"I quite intended to add a word or two to the rather bald description of No. v. illustrating my article on the Burlington Fine Arts Club's exhibition (July issue), but find that I omitted to do so. No. v. is, of course, the 'Heru nub,' or 'Golden Horus' sign, familiar from the fact that it preceded the third name of the King of Egypt, which thus became his 'Golden Horus' name."—F. G. R.

In regard to the illustrations accompanying the note on the University College exhibition (same issue), the statue on the left is one of the two brought to London, while that on the right was retained for the Cairo Museum. As stated by Professor W. M. Flinders Petrie, all three figures were found together in a tomb-shaft (at Sedment). The person portrayed was Mery-Ra-ha-shetef, who lived under the Sixth Dynasty. Professor Petrie is to be congratulated on the success attending his excavations.—Ed.

Sheffield Public Museum

An interesting portrait in repoussé on a copper plaque, recently executed by Mr. B. C. White, of the Sheffield Art-Crafts Guild, has been secured for the Sheffield Public Museum. Measuring 5 in. by 3½ in., the copper was hammered on pitch, chiefly from the back, with only a few of the main features of the subject touched up by chasing on the front. By this means the quality and texture of the front metal are unaltered, but remain the same all over. Moreover, being worked in low relief, the effect is more pictorial, with no disturbance to harmony of line, or any aggressive protrusions, the whole being delicately modulated, and the details suggested, not worked out. By a certain method of oxidising, a tinge of colour resulted, lending expression to the eyes and a suggestion of natural complexion to the flesh that is quite remarkable. The subject of the portrait is a brother-artist and an intimate friend of Mr. White's, who found it also useful for his purpose to work from a photograph.—E. H.

B. FRANKLIN, OF PHILADELPHIA, LL.D., F.R.S.
B. WILSON *pinxit*
JAS. McARDELL *fecit*, 1761
From the Batsford Collection of Historical Portraits

The CONNOISSEUR

"THE PRESENTATION OF COLOURS TO THE KENSINGTON VOLUNTEERS (1799)" FROM AN ENGRAVING BY C. TURNER, AFTER F. COURTZ

The late Claude Lovat Fraser, 1890–1921

MR. CLAUDE LOVAT FRASER who died untimely on June 18th, at the age of thirty-one, was one of the most able decorative artists of the younger generation. Although never much of an exhibitor in the usual sense of the term, he nevertheless made spasmodic appearances at such shows as the Royal West of England Academy (1913), the "International" and New English Art Club (1917). After returning from military service in the Great War, he held a successful "one-man" display at the Mansard Gallery, Tottenham Court Road, a review of which was published in our issue for November, 1919.

A feature of this exhibition was a section devoted to theatrical models and designs, which at once proved, to those as yet unaware of him, his consummate ability in this direction. Among the scenery designed by him were the simple but effective sets for *As You Like It* and *The Beggar's Opera*, the great and continued success of the latter revival, at the Lyric Theatre, Hammersmith, being attributable in a great degree to the undeniable charm of his conceptions. Mr. Fraser instinctively cultivated the proper atmosphere of the periods he portrayed, and, since he was yet young, there can be little doubt that he might have become one of our most distinguished dramatic designers.

Modern Etchings

TWELVE plates by well-known exponents of Messrs. E. S. Lumsden, E. Blampied, W. Lee Hankey and Troy Kinney made up the greater part of an exhibition of modern etching at the Greatorex Galleries (14, Grafton Street, W.1). Mr. Blampied's quota comprised several of his now well-known and justly admired plates; while Mr. Lumsden's was derived mainly from his earlier work, the period covered being roughly 1907–14. In addition to the above was represented Mr. Charles W. Cain, a new-comer, who had sent a number of Eastern scenes, rendered with both sympathy and refinement. Born in 1893, Mr. Cain lived and worked for many years in Johannesburg.

Taking an army commission during the war, he travelled to, among other places, Baghdad, where he helped to organise the first art exhibition—as we understand it—to be held in that historic spot. Mr. Cain is represented in the Imperial War Museum.

"THE COLOURS OF THE 'KENSINGTONS' (1914)" FROM THE PAINTING BY FRED ROE, R.I., R.B.C. PRESENTED TO THE ROYAL BOROUGH OF KENSINGTON BY SIR W. H. DAVISON, K.B.E., M.P.

Works by W. Lee Hankey

MR. W. LEE HANKEY'S "one-man" show at the Leicester Galleries (Leicester Square) was interesting in that, so far as oil-painting was concerned, it revealed the artist in an unfamiliar vein. Lately one has become accustomed to regarding him mainly as a depictor of peasant types placed in sombre cottage interiors, but

practically only a single canvas in the Leicester Galleries display (No. 80) illustrated this phase of Mr. Hankey's work. Several other pictures, however, disclosed a decided intention to evolve rich colour-schemes of an attractive, though somewhat superficial, nature. The etchings were thoroughly typical examples, executed with characteristic facility.

Sculpture by Paul Manship

Mr. Manship must be accounted as one of the most considerable sculptors yet produced by the United States. Born at St. Paul, Minnesota, 1885, he studied both in America and at Rome, and has secured several medals and awards. Examples of his art are to be seen at the Luxembourg, and at numerous American galleries, among them the Metropolitan Museum, New York. Though necessarily of small size, the pieces shown by him at the Leicester Galleries mostly enabled the spectator to form an accurate opinion of Mr. Manship's proficiency. Strongly influenced by archaistic feeling, vigorous and rhythmic alike in his treatment of action and repose—as witness the *Dancer and Gazelles* (No. 12) and the reclining *Nude* (No. 25)—he contrives in many cases to invest his statuettes with a rare charm. That a more searching style of modelling comes to him with equal facility when the mood dictates was obvious from the enshrined *Portrait of the Artist's Daughter, Pauline—three weeks old*, with its intensely subtle blending of naturalistic and decorative elements.

"The Seven and Five"

Although some scenes of the *ne plus ultra* sent in by one of its members might be considered as erring against the canons of good taste, the Seven and Five Society, which held its second annual exhibition at the Grieves Gallery (21, Old Bond Street, W.1), succeeded in measurably improving its standard. Mr. Harry Morley contributed several works, that most pleasing to the writer being a scholarly little drawing of a *Norfolk Drawing Mill*. A number of thoughtfully painted portraits came from Mr. J. P. Barraclough, and a briskly handled head of *Mary Kennerly*—a compelling arrangement in blues, blacks, and reds—from Mr. P. H. Jowett; while *The Deserted Wharfe, Poole*, was the title of a clever, sympathetically treated water-colour from the brush of Mr. R. R. Gill. Among the sculpture, prominent places were taken by Mr. A. Howes's vigorous *Self-Portrait* mask, and by Mr. E. S. Frith's decorative relief called *Clamour*. A good appearance was again made by Mr. A. J. Oakley, his *Lamia* being a repetition, in bronze, from the plaster study which dominated the Society's initial exhibition. This is a very distinguished head, and one that deserves to be far better known.

Walker's Galleries

The Early English Drawings Exhibitions organised at Walker's Galleries (118, New Bond Street, W.1) are always well equipped, and the latest addition to them is altogether up to standard. Appropriate, in view of the publication, at the Galleries, of Mr. F. Gordon Roe's *Life of Charles Bentley*, is the presence of a number of views from the brush of that artist, several being illustrated in the little volume itself. W. R. Beverley, the subject of another brochure, by Mr. Frank L. Emanuel, is also typically represented, as well as J. Absolon, Cotman, Collingwood Smith, Girtin, W. H. Hunt, R. E. Noble, A. E. Penley, Clarkson Stanfield, Rowlandson, and others. Features are two engraved water-colours by Turner, of *Dunbar* and *Fonthill*, and a curious, detailed view, by J. R. Sargent, of *Little Dean's Yard, Westminster School*, [illegible].

Brussels Art Notes

The sale of the "collection Willems" took place in Brussels in May. Since the death of its owner, the late Professor Alphonse Willems, the collection had been twice on the point of being sold by auction.

The first time it was stopped by the outbreak of war. The second time, when everything was ready at the Galerie Georges Petit at Paris, the new French fiscal measures suddenly forbade the exportation of works of art. The Belgian heirs of the collector were obliged to stop the sale just at the moment when it was beginning and the gallery crowded with buyers.

The Willems family succeeded in transferring the pictures back to Brussels with great difficulty. When the auction at last was performed, a curious feature of it was that, notwithstanding the presence of a large number of representative French dealers, the pictures by Belgian artists of the nineteenth century, and even by comparatively young living painters, fetched much higher prices than the French or Dutch works.

For instance, a landscape by Hippolyte Boulenger fetched 23,000 francs, when a landscape of similar importance and beautiful quality by Charles Daubigny fetched only 19,500 francs, and a small Corot 10,600. A little panel by H. de Braekeleer was sold for 13,000 francs, while good works by Anton Mauve or Bosboom did not reach 5,000 francs.

A picture by Baron H. Leys was sold for 43,000 francs; another by Madou for 38,000 francs. A large and exceptional landscape by Corot, *Les Bergers d'Arcadie*, drew 350,000 francs from MM. Knoedler; but the Brussels Museum purchased another beautiful Corot, *The Marsh at Fampoux*, for 100,000 francs, and a celebrated masterpiece by Theodore Rousseau, *Panorama of Paris*, for 98,000 francs.

The British Antique Dealers' Association

The British Antique Dealers' Association has issued a warning to its members with regard to certain persons who are going about the country victimising dealers with counterfeit colour-prints.

The *modus operandi* appears to be as follows:—A lady calls on the dealer and tells him she is staying or living in the neighbourhood, and wishes to sell a small collection of old engravings, of which she brings a selection. This consists of perhaps a dozen or so genuine old engravings of comparatively small value, and amongst these the counterfeit colour-prints are included. The dealer is asked to purchase the lot, and she will then negotiate for the sale to him of the rest of the collection. On the assumption that they are all genuine, he buys them, only to find that those of any presumed value are fabrications, and have merely been placed amongst the genuine prints for the purpose of rendering detection and suspicion

TESTIMONIAL PRESENTED TO MR. PHILIP A. S. PHILLIPS BY THE BRITISH ANTIQUE DEALERS' ASSOCIATION

less likely. The subjects that the "fakers" are busy with just now are *The Mask*, *The Ghost*, and *Lady Spencer*, all after Sir J. Reynolds, and *The Cottage Door* and *The School Door*, after Wheatley.

A number of enquiries have been lately made by members as to how they stand with regard to the sale of antique firearms, a case having been brought into court relative to the same. The section in the Firearms Act, 1920, which makes it perfectly safe for dealers to do business in old firearms, reads as follows:—

Paragraph 13, *Section* 1:

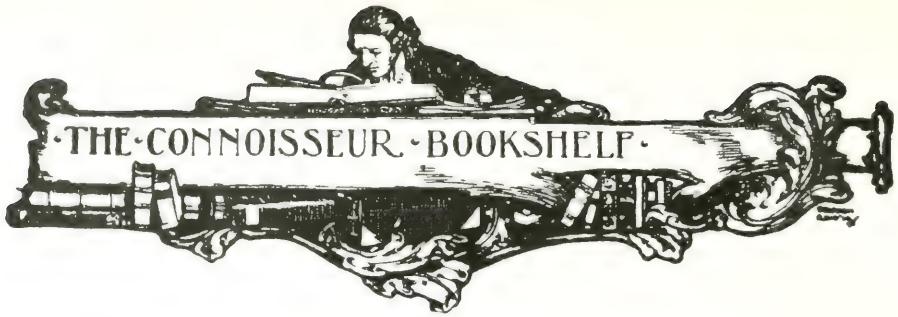
"Nothing in this Act relating to the firearms shall apply to an antique firearm which is sold, bought, carried, or possessed as a curiosity or ornament."

FORTHCOMING ART AUCTIONS AND EXHIBITIONS (AUGUST)

A. Ackermann.—Old Sporting Prints and Paintings.
Brook Street Art Gallery.—Water-colours by contemporary British Artists.
Burlington Gallery.—Works by J. Littlejohns.
Carroll Gallery.—Landscapes by Daubigny, W. Maris, Turner, R. Wilson. Portraits by Reynolds, Raeburn, N. Hone, Lely.
Chester Gallery.—Water-colours by L. Burleigh Bruhl, Lucy Gee, Mrs. W. Clutterbuck, W. Watkins, N. H. J. Baird, Merian Martin. Silver-points by Margaret E. Wilson.
Collector's Gallery.—Modern Pictures, Drawings, etc.
Debenham, Storr.—Jewellery Sales (9th, 10th, 11th, 16th, 17th, 18th, 23rd, 24th, 25th, 31st); also Sporting Guns and Furniture during month.
"Dorien Leigh."—Decorative Panels by Také Sato; Modern Woodcuts.
French Gallery.—Works by British and Foreign Artists.
Frost & Reed.—See under **Provincial.**
Goupil Gallery.—Paintings by British and Foreign Artists.
Grosvenor Galleries.—Modern Paintings, Drawings, Etchings, etc.
Hampstead Art Gallery.—Mixed Exhibition of Contemporary Art.
Leicester Galleries.—Paintings and Drawings by distinguished Modern Painters.
Macrae Gallery.—Woodcuts by contemporary Artists.
D. Croal Thomson.—Special collection of Barbizon School; also Daumier, F. Latour, Monticelli, Mauve, and the brothers Maris.
A. Tooth.—Paintings, English Landscapes, by deceased Artists.
Walker's Galleries.—Old Water-colour Exhibition (throughout month).

PROVINCIAL—BRISTOL.

Frost & Reed (at their Clare Street Galleries).—Paintings of North Wales, by J. Syer; Modern Water-colours.



"A History of French Architecture," by Sir Reginald Blomfield, R.A., Litt.D., M.A. 2 Vols. (G. Bell & Sons, Ltd. £1 4s. net

SIR REGINALD BLOMFIELD'S new work is a sequel to his earlier *History of French Architecture, 1494-1661*. That book has already become a standard architectural history of its period, and its continuation should be equally popular. It could scarcely have been written except by a practical architect, and one, moreover, who had made an exhaustive study of the French styles during the three centuries covered by the two works; for the architecture of the reigns of Louis XIV. and his immediate successors was a logical outcome of that which preceded it, and the latter must be understood for the former to be properly appreciated. The book is marked by that well-informed, scholarly insight that distinguishes all Sir Reginald's literary labours, and surveys in adequate detail the careers and achievements of the great architects of the time. In many respects it is a more important period than that covered by the earlier work, for during it French architecture exercised a predominant influence throughout Western Europe, and the monarchs and nobility of every country found at Versailles and Paris models for the palaces with which they tried to imitate the magnificence of Louis XIV. With all his failings, he was the central figure of his age, and largely moulded it. His great minister, Colbert, who came into power immediately after Mazarin's death in 1661, placed the arts and architecture of France on a stable foundation by establishing or reviving various academies under Government control and organising a royal building staff. Sir Reginald Blomfield has wisely devoted several chapters to these institutions, for they exercised a vital influence and were the means of endowing France with that unified technique which is such a salient characteristic of her crafts and artistic crafts. Colbert's institutions were all designed for the permanent benefit of the country, and to a great extent they effected their object; but Louis largely utilised them for promoting his own personal glory. The king's architectural ambitions appear to have been largely inspired by a visit to the château of Vaux le Vicomte, designed by Louis Le Vau for Foquet. In itself it was a not altogether successful compromise between the neo-classical architecture that had developed into a French national style in the reign of Henri IV., and the purer classicalism by which it was succeeded. Its grounds were laid out in formal and imposing grandeur by Le Comte, and its interior ornately decorated by Le Brun. The king visited the château shortly after the death of Mazarin had left him an absolute monarch. He was impressed with its magnificence, and at once determined to surpass its glories in a country palace of his own creation, and so commenced the enlargement of Versailles—then a small shooting-box set in a district almost destitute of water. Colbert was anxious for the king to complete the Louvre and to beautify Paris, and during the minister's lifetime Louis followed out this programme, though in a somewhat perfunctory manner. Bernini was called from Italy to aid regarding the Louvre, and made various designs for it, some of which are illustrated, but the jealousy of the French architects drove him home without having contributed any material assistance. The final additions to the palace, which left it still incomplete, were made from designs by Claude Perrault, one of the most accomplished all-round Frenchmen of his time, who, though not trained as an architect, showed marked originality in his work. François Blondell, another man who took up architecture late in life, was responsible for the Porte St. Denis. The Church of the Assumption was designed by Charles Errard, the Hôtel des Invalides by Liberal Bruant and J. H. Mansart, and the Hospital of La Salpetrière by the former alone. These buildings represent the most important of the works executed on behalf of Louis XIV. in Paris, whose interest remained chiefly concentrated in the creation of his palace at Versailles, and this, though shorn by neglect of much of its pristine glory, remains the most stupendous and characteristic architectural monument of his reign. It was a house expanded to the dimensions of a city, and so large that it required the resources of a kingdom to build it, and the income of one to maintain it in full state. Sir Reginald Blomfield is perhaps a little inclined to underrate both its architectural merits and the talent of J. H. Mansart, its chief designer. The latter is described as "a robust, full-blooded vulgarian," and the bald and monotonous nature of his design for the main structure is overemphasised. Considering the circumstances under which it was built, and the questionable quality of the king's taste, it is improbable that any of Mansart's contemporaries would have produced a more imposing edifice. Its chief attractions, however, are confined to one or two specially interesting features and the beauty of its details and accessories, on which the best artists lavished their skill. The disastrous wars of the latter part of the reign of Louis XIV. largely put a stop to the king's great

architectural works and generally curtailed similar undertakings, but before these misfortunes numerous important buildings had been erected in Paris and elsewhere. The Invalides by Bruant and Mansart, the Sorbonne by Le Mercier, and various public institutions and private mansions, all belong to this earlier period – a period when ostentation rather than comfort was the prevalent ideal, and the convenience and beauty of the interiors were sacrificed to the magnificence of the exteriors. Then there came a reaction against this policy; façades became comparatively plain and well planned, and elegant interiors were the order of the day. Sir Reginald Blomfield hardly treats this phase of architecture with the same fulness as the preceding one, but what he has to say concerning it is always instructive and to the point. What he has written makes a highly valuable contribution to architectural history, but the illustrations fail to maintain the same high level as the text. They are generally taken from old prints, which do not give as good an idea of buildings still existing as would be conveyed either by photographs or good drawings, and they are too exclusively confined to the exteriors of the edifices they depict. The introduction of a few important interiors, such as the Galerie des Glaces, Versailles, or the Galerie d'Apollon at the Louvre, would have given the work a completeness it now wants. The reproductions of Sir Reginald's own drawings constitute one of the most pleasing features of the books, and one only regrets that there are not more of them.

"A Record of European Armour and Arms through Seven Centuries," by Sir Guy Francis Laking, Bt., C.B., M.V.O., F.S.A. Vol. IV. (G. Bell & Sons, Ltd. 5 vols., 15 gns.)

THE fourth volume of this great work opens with a chapter of especial interest to English readers, for it deals with what is now known as armour of the Greenwich school; in other words, with the productions of the Greenwich Armoury, established about the year 1511 by Henry VIII. This was a great period of armour-making, and the king's enterprise resulted in the evolution of an English school of craftsmen whose productions "are in configuration and in decoration different from the armour of any other school." Fortunately, an exceptional light is thrown on Greenwich work by the existence of the illustrated MS. now at the Victoria and Albert Museum, which was reproduced by Viscount Dillon in his *An Almain Armourer's Album*. This contains drawings of a number of suits which can be identified with pieces now existing, or which have been illustrated in portraits contemporary with the period of the armour. In the MS. mention is made of an armourer named "Jacobe," who is almost certainly the same person referred to by Sir Henry Lee in a document dated 1590, under the name of "Jacobi, Mr. workman of Grenewyche." He has also been identified with Jacob Topf, an armourer of Innsbruck, and from this has originated the term "Topf armour," so frequently employed in connection with the work of the Greenwich school. Sir Guy, however, did not accept this identification as convincing, and while not definitely refuting it, he has advanced several cogent reasons for regarding it as erroneous, and one may regard it as certain that as a result of his arguments the term will cease to be employed in its present connection. The chapter, illustrated with numerous reproductions from pictures and photographs of actual pieces, forms a most interesting and valuable essay on the work of the Greenwich school. Among the examples described is the famous Pembroke suit, recently sold at Sotheby's, of which two plates are given.

Other chapters deal with "Pisan Armour," a decadent type of sixteenth-century continental work, so called from the Italian town chiefly responsible for its large output; "The Burgonet, or Open Casque," "Morions and Cabassets," "Continental Pageant Shields," "The Sword and Rapier of the Sixteenth Century," and "Hafted Weapons of the Sixteenth and Seventeenth Centuries." All these subjects are treated upon comprehensively and explicitly, and the student will find few, if any, of the numerous types of these pieces that are not adequately described and illustrated. The period covered was one of general declension in armour-making. Gunpowder had deprived armour of its function of being an almost impregnable defence against all weapons, and, as its utility decreased, armourers devoted their skill more to the ornamentation of the pieces rather than to its protective design. Many fine pieces were produced, and in England the efforts of Henry VIII. considerably improved the armourer's craft; but on the Continent generally the making of armour degenerated into the repetition of stock patterns which, "like the products of the ready-made tailor, might almost be described as 'reach-me-down.'" In close helmets the bizarre taste of the age was reflected in grotesque forms, often caricaturing the human face, while burgonets, often richly decorated, followed classical forms. The pageant shields, many of which are superb works of art, were, with few exceptions, not intended for defence, but only for display, and their use was limited to the great nobles and princes on state occasions. Sixteenth-century developments in swords were chiefly confined to the hilts of the weapons, which the gradual disuse of armour rendered more and more important for the purposes of defence. Maces remained practically unaltered in general form, but came to a far greater degree under the hand of the decorative artist and designer, and the same might be said about spears and other hafted weapons.

"The Etched Work of W. Lee Hankey, R.E., from 1904 to 1920," by Martin Hardie. (L. H. Fevre & Sons. Issue limited to 350 copies, viz., 110 copies of the Edition de Luxe at £10 10s., and 240 copies of the Ordinary Edition at £4 4s.)

MANY black-and-white artists have turned their attention from monochrome to colour, and a smaller number of painters—among whom is Mr. Lee Hankey—have reversed the process. As Mr. Martin Hardie reminds us in his able and interesting introduction to the *catalogue raisonné* of the etcher's work, Mr. Lee Hankey gained success in various departments of art before he took up the etching needle. Born in 1869, he passed straight from school to the designer's bench. He evolved patterns for carpets, textile patterns and wall-papers, and designs for furniture, working at picture-making only in his spare time. The training, however, was useful, for it inspired Mr. Lee Hankey's work with a sense of decoration which has since showed itself in his pictures and etchings.

Working in the evenings at the Chester School of Art, he turned his attention more and more to pictorial art, and in 1893 became an exhibitor at the Royal Academy, and since then has been a regular contributor there. Pictures by him have been purchased for the Luxembourg and various continental, colonial, and English provincial public galleries. Etching he essayed later, taking charge of the Etching Class in the Art School of the Goldsmiths' College from 1907 to 1912, becoming an Associate of the Royal Society of Painter Etchers in 1909, and a Fellow in 1911. Much of Mr. Lee Hankey's success as an etcher must be put down to his full technical mastery of the medium. As Mr. Hardie points out: "With deep knowledge and patience Lee Hankey has explored and probed the inner nature and workings of his craft until he has mastered its grammar and syntax to a far greater degree than most etchers. This command of technique, however, would be of no avail did not the artist possess an etcher's temperament and feeling, and these attributes appear to have characterised Mr. Lee Hankey from the days of his earliest trials with the needle. The first of his etchings catalogued date from 1904.

The earliest of them show a fine sense of design and an instinctive feeling for line and the patterning of black and white masses that result in strong and broadly decorative effects; but they want both the lucidity and subtlety of the later work, in which the artist avails himself of all the varied resources of his medium with the certainty of a skilled musician striking the keys of a piano. From the beginning Mr. Lee Hankey affected the same subjects that he has since consistently adopted, generally scenes of pastoral life, landscapes, and interiors. Occasionally he has essayed other themes, architectural subjects, or studies from the nude; but his great strength is in his delineation of French landscape and of the French peasantry. Some of the etchings dealing with the latter are faintly reminiscent of Millet, but the likeness is more in the subject than in the treatment, for Lee Hankey is less influenced by literary sentiment than was the great French painter. His etchings are free from any traits of idealism, and present themselves as free transcripts from nature, picturing the life of the French peasantry as it actually is; but while he does not idealise life, neither does he falsify it by trying to deprive it of its natural beauty, and he draws maternity and sisterhood with sympathetic insight. Mr. Hardie has compiled a full and detailed *catalogue raisonné* of Mr. Hankey's work, giving particulars of all the states of the plates, their measurements, dates of issue, and other essential particulars. Reproductions—some of them approaching the size of the originals, and nearly all of them of excellent quality—illustrate the subjects listed, so that the collector has full opportunity of acquiring a good idea of Mr. Lee Hankey's etchings. Mr. Hardie does adequate justice to them in an appreciative essay, which is eulogistic without ceasing to be critical. As he points out, it is still too soon to determine Mr. Lee Hankey's place among masters of etching. One suspects that, though high, it will not be quite in the first rank. His drawing, though nearly always good, is occasionally insufficiently explicit, as though the artist sometimes sacrificed the searching expression of form to decorative effect.

"Samplers and Stitches," by Mrs. Archibald Christie. (B. T. Batsford, Ltd. 25s. net)

In her introduction to *Samplers and Stitches*, Mrs. Christie points out that there is no art in which designing and technique are more closely interwoven than in embroidery. Stitches must not only be employed in carrying out a design, but form an integral part of it, for if an unsuitable stitch is used, the beauty of the design is hopelessly marred. A stitch should be adapted to the thread and material to be employed, and "should be chosen for use because it expresses perfectly the subject to be embroidered." Hence the successful embroiderer must have a large repertoire of stitches at her command, and the means to obtain this are provided by Mrs. Christie in her excellent book. It forms a veritable encyclopædia on its subject, every manner of stitch used in ancient and modern embroidery appears to be recorded. The author gives a clear exposition as to how each description of stitch is to be made and employed, and illustrates its formation with easily comprehended diagrams. Of the latter no less than 263 are given, most of which illustrate distinct forms of stitches. These are grouped together and classified under the headings of Flat, Looped, Chained, Knotted, Composite, Canvas and Drawn Fabric Stitches, and are supplemented by chapters on Black Work, Lace Stitch Fillings, Darning, Cut and Drawn Work and Insertion Stitches, and Couching and Laid Work. In addition to the diagrams, there are thirty-three full-page plates, including one in colours illustrating embroidery panels and samplers. It would hardly be possible to imagine a work dealing more thoroughly, concisely, and clearly with the subject of stitches, and it could only have been written by an author like Mrs. Christie, who has a thorough practical knowledge of her theme, and has enjoyed a wide experience of expounding it to pupils. One, however, wishes that the writer could have given further advice on the practical application of needlework, for, with the exception of a few general hints, she has nothing to say on what materials are best adapted for individual stitches or of the types of design they are most suited to exemplify. This, however, is a subject of sufficient importance to need a book in itself for its exhaustive exposition, and one hopes that Mrs. Christie may be able to give it in the form of a supplement to her present admirable volume.

"The Practical Book of Oriental Rugs," by C. Griffin Lewis. Fifth edition. (J. B. Lippincott Co. £2 2s.)

It says much for the value of the *Practical Book of Oriental Rugs*, by Dr. C. Griffin Lewis, originally published in 1911, that a fifth edition of the work has now been issued. During its successive issues the book has received considerable augmentation. The first edition contained ten full-page plates in colour; this number was doubled for the next three issues, and has now been expanded to thirty-two, four of the old plates having been discarded and sixteen new ones added. The other features of the work have not been substantially modified, and it is difficult to suggest in what way they might have been improved, except that the list of prices given at the end of the volume could have been brought more up to date. The book has gained its well-deserved success by reason of its lucidity, conciseness, and comprehensiveness. It is

divided into two parts, the first of which deals with the history and processes of rug-making, designs and their symbolism and methods of identification; while the second portion is devoted to the classification of rugs and a description of the characteristics of the ones produced in various countries or designed for special purposes. The text, which is always clear and explicit, is supplemented by some hundreds of plates, process blocks, and diagrams illustrating different types of rugs and patternings and the various symbols and borders. The volume is printed in large and clear type, and all the illustrations are of high quality.

"Italian Renaissance Furniture," by Wilhelm von Bode, translated by Mary E. Herrick. (William Heiburn, New York. $4 net)

Italy was the great source of inspiration to the rest of Europe for the arts and artistic crafts of the Renaissance period. Consequently, the student who would gain a thorough insight into the origin of the changes and developments in the painting, sculpture, architecture, and furniture which took place throughout the Continent after the mediæval ages, must gain a knowledge of Italian work. The means of acquiring this, so far as furniture is concerned, is provided by Dr. von Bode's handbook, which, clearly translated by Miss Mary E. Herrick, and containing 134 illustrations, forms an admirable introduction to the subject for the English reader. The writer carefully discriminates between the local types of Italian furniture, and the plates are so arranged that their differences as well as their underlying similarity can be clearly traced. They are drawn from a wide variety of sources, public and private collections on the Continent and in America being strongly represented, as well as the Victoria and Albert Museum. Dr. Bode divides his text into four chapters, dealing respectively with the furniture of "Florence and Tuscany," "Venice and the Mainland," "Italy in the North-west," and "Rome and Naples." He deals at some length with the cassone and cassetta, early types of furniture that were distinctively Florentine; and the cassapanca, a type of wall-bench evolved in the fifteenth century, and the ancestor of the modern sofa. Another characteristic Florentine piece was the trono, or throne, a regal form of chair or bench used in state drawing-rooms. Of peculiarly Venetian forms of furniture, the restello, or rack, though frequently mentioned in early inventories, is now so rare that only one example has come down to us. Lombardy was famous for its furniture with ivory inlay, known as *mobili alla certosina;* but there are numerous distinctive types pertaining to all Italian districts. It is satisfactory to know that, in Dr. Bode's opinion, the finest existing examples of early Roman furniture are to be found in England, the Victoria and Albert Museum being especially rich in them. The volume, while handily arranged, would be improved by an index.

"Giovanni della Robbia," by Allan Marquand. (Humphrey Milford. 35s. net)

The valuable series of Princetown monographs has received a welcome addition in Professor Marquand's full descriptive catalogue of the works of Giovanni della Robbia. Giovanni was not, of course, the most distinguished member of his family. He belonged to the third generation of sculptors who worked in the family atelier in the house on the Via Guelfa, Florence, and his father Andrea (1435 1525) and great-uncle Luca (1399–1481), the latter more especially, are both accounted his superiors. Both of these sculptors, however, have been the subject of individual monographs by well-known writers, whereas Giovanni has hardly received his due amount of recognition. Professor Marquand satisfactorily repairs this omission. He gives a short but adequate biography of the sculptor, the facts recorded in which are confirmed by numerous extracts from original documents. Born on May 19th, 1469, Giovanni was the third child of Andrea della Robbia, who was aged thirty-four in the year of his son's birth. The father died in 1525, and Giovanni did not long survive him, his own death occurring during the autumn of 1529 or the early months of 1530. Although he was not matriculated into the Arte de' Medici e degli Speziali until the year 1525—when his father's death probably compelled the step—he began much earlier to act as an independent sculptor. He must have assisted in the production of many pieces credited to his father, but the first documented work for which he individually contracted was the Lavabo in S. Maria Novello, in 1497. From then until the time of his death he was continually employed on original works. Professor Marquand gives a list of 233 subjects, of many of which there exist several repetitions, but he does not claim that this constitutes a complete record. As regards the quality of the productions, the writer is not unduly enthusiastic. He finds Giovanni, though attractive, less original than his father, and content with a lower standard of beauty. Except in his blues and greens, his coloration is apt to be gaudy and crude, and he sacrifices decorative effect for realism, so that, "in whatever way we turn, Giovanni impresses us as a craftsman lacking in the higher inspiration of artistic ideals." This criticism, if not unwarranted, is at least guided by a more exalted standard of technical appreciation than is followed by most writers on art, and on this account offers a welcome change to the strain of indiscriminate eulogy which many authors feel bound to adopt when dealing with the subject of a monograph. The same note of restraint is observable throughout Professor Marquand's catalogue of Giovanni's works; he sums up the testimony in favour of their authenticity with judicial impartiality, always leaving the reader to draw his own conclusions. This is easy in most cases, for the Professor has shown exemplary industry in accumulating documentary and other convincing evidence, and the numerous illustrations, generally excellent in quality, allow the pros and cons of the attributions, based on the style and technique of individual pieces, to be accurately weighed. The finest of the artist's works are, of course, in Italy, which still retains about three-fifths of them; over thirty are owned in the United States, nearly the same number in France, England and Germany possess about fifteen each, while the pieces outside these countries are practically negligible. The book has been compiled with great care, and one therefore has some compunction in calling attention to an obvious printer's error towards the foot of page 13 of the introduction, where the

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"University College of North Wales, Bangor: The Owen Pritchard Collection of Pottery, Porcelain, Glass, and Books," catalogued by Bernard Rackham, M.A., and Sir Vincent Evans, F.S.A. (John Lane. 10s. 6d. net)

The collection of pottery, porcelain, glass, and books recently presented by Dr. Owen Pritchard to University College, Bangor, though not rich in rare pieces of work of great value, is admirably devised for the purpose for which it is intended—that is, to enable students to acquire a comprehensive idea of British ceramic history and an appreciation of finely printed books. As an article by Mr. Rackham on the ceramic objects of the collection has already appeared in THE CONNOISSEUR it will only be necessary to refer briefly to them. They comprise altogether 1,300 items which illustrate the productions of the principal factories during the eighteenth century and the first half of the nineteenth, and a large number of interesting Staffordshire pieces, chiefly representing minor potteries. There are also examples of Oriental and Continental pottery and porcelain, a few enamels, pieces of pewter, and wax portraits, and some good specimens of English and Continental glass. The books included in Dr. Pritchard's munificent gift largely consist of publications emanating from modern presses that have made a speciality of beautiful and decorative printing. The Kelmscott, Ballantyne, Eragny, Doves, Ashendene, and Russell presses are all well represented; and so is the Bodley Head, the selection from this modern art publishing house including many autographed and privately printed volumes by Aubrey Beardsley, Wilde, Le Gallienne, Stephen Phillips, Sir William Watson, and other well-known modern writers. There are also a number of standard works, emanating from various sources and of various dates, of artistic, literary, or technical interest. Dr. Pritchard's gift should prove most useful and stimulating to the students, as calling their attention to phases of industrial art and literature generally somewhat neglected in universities. The catalogues and introductions contributed by Mr. Bernard Rackham and Sir Vincent Evans are each admirable in their way, being clear, erudite, and interesting, while the volume is well illustrated.

"Luddesdown: The Story of a Kentish Manor," by W. Brian Peake. (South Eastern Gazette, Maidstone. 7s. 6d. net)

LUDDESDOWN, a small, rambling Kent village a few miles from Rochester, is probably of no more archæological interest than many of its neighbours, yet its history, as related by Mr. W. Brian Peake, forms the material for a fascinating little volume. He traces its story from prehistoric times, when the flint implements that are still found in the neighbourhood were fabricated by our neolithic ancestors. Subsequently Celtic invaders left traces of their presence in various place-names and megalithic structures, and their Roman conquerors made roads, still perpetuated in modern highways. Of their Teutonic successors the probably of parish origin there are few early remains, though fields, paths, and lanes still in existence were probably given their present site during the Anglo-Saxon settlement. Norman architecture and that of succeeding periods are epitomised in Luddesdown Court, the Church, and other buildings, while echoes of old wars and customs are contained in the parish records. Mr. Brian Peake has illustrated his history with clever and effective pen-and-ink drawings, showing the ancient forts and buildings of the village, with examples of similar types introduced for purposes of comparison. The little book, compiled with great care and exhibiting evidences of much research, has obviously been a labour of love, and is interesting not only as a record of the locality, but as epitomising the social changes of England since the beginning of recorded history.

"The Builder's Jewel." Pocket Edition of 56 selected specimens reproduced from the 1747 and 1769 editions by Batty and Thomas Langley. (4s. 6d. net)

"A Collection of Antique Vases, Tripods, Candelabra, etc.," after engravings by Henry Moses and others, with over 120 reproductions selected by John Tiranti. In case, 9s.; bound, 10s. 6d. (John Tiranti & Co.)

MESSRS. JOHN TIRANTI & CO. are doing highly useful work in bringing out a series of reprints of early standard works on architecture and design that have now become scarce and costly. The student, even though he knows of the existence of the originals—which is not always the case—generally finds that they are beyond his means. Even when they may be found in public and technical libraries, the limited time allowed for loans from these institutions prevents the proper study and assimilation of the works, as they are generally of a nature to demand frequent reference, if adequate use is to be made of them. *The Builder's Jewel, or, The Youth's Instructor and Workman's Remembrancer*, a book brought out in 1747, and reprinted twenty-two years later by those learned explorers of the antique, Batty and Thomas Langley, is a typical example of this class of literature. Messrs. Tiranti have selected sixty-five of the most useful plates from this, showing how to draw the orders of architecture correctly, with details of the capitals, bases, emblatures, and other features. The plates are reproduced on loose cards of a handy size for the pocket, and should be highly valuable for reference. The details are all drawn to scale and the methods of making the drawings clearly shown.

A larger publication of a similar character is *A Collection of Antique Vases, Tripods, Candelabra, etc.* Sixty of these are reproduced from the work published by Henry Moses in 1814, and another sixty from a work by an unknown Italian engraver, issued at Rome in 1840. Both series are of a similar character, representing those beautiful embellishments of classical art which were first brought to popular notice by Piranesi. His influence long survived his death, and we are indebted to his inspiration both for the work of Moses and that of the unknown Italian engraver. The plates are chiefly confined to representations of altars, vases, and candelabra, illustrating a great variety of beautiful classical forms and showing the details and significant lines with far greater clearness than could be accomplished by direct photography. The series should be of the greatest value to designers of silver and pottery, and, in fact, all those

who have occasion to study the applied forms of classical art. The Adam style of architecture and furniture was largely inspired by the issue of Piranesi's works, which were the indirect means of endowing England and France with the refined and effective examples of neo-classical art that distinguished the great periods of the late eighteenth and nineteenth centuries. At the present time there is a reaction against nearly every form of classicalism, and, as a consequence, design has run riot, and correct style has been lost sight of in striving for originality. It may be hoped that the issue of works like these reprints of Messrs. Tiranti will help to improve this state of affairs by placing good models in the hands of students, and so leading them to appreciate the most refined and scholarly forms of applied art.

"Two Centuries of Typefounding." (H. W. Caslon and Co., Ltd., Chiswell Street, E.C.)

THE above well-mounted and finely illustrated brochure gives an account of the well-known typefounding firm of H. W. Caslon & Co., since its establishment by William Caslon in 1720. It contains a history of typefounding from the earliest times, and traces the progress and developments of the craft in England. The Caslons effected great improvements in typography, and the story of the firm throws many interesting sidelights on the history of printing during the eighteenth and nineteenth centuries. The brochure is illustrated with portraits of different generations of Caslons, and also numerous reproductions of old forms of type and printers' ornaments. It should be interesting and useful to collectors of old English books.

"The Incas and their Industries," by Henry Van Den Bergh. (London: George Routledge & Sons, Ltd.; New York: E. P. Dutton & Co. 2s. 6d. net)

ANY work tending to promote intelligent inspection of the treasures in our national collections deserves commendation. The present little volume is primarily designed to encourage the study of Peruvian antiquities, with special reference to those in the British Museum. Brief but interestingly written accounts are given of the religion, laws, costume, industries, architectural remains, and other aspects of Peruvian life and history. Special notice is taken of the pre-Incan Chimu pottery, as represented by the author's own collection at Bloomsbury. The book can be recommended as an introduction for the use of beginners, while its handy form should render it suitable as a pocket-companion on many visits to the British Museum; indeed, it may be not unfittingly described as a supplement to the "*American Collections*" *Guide-book* of that institution. There are several illustrations, borrowed from well-known sources.

"A Painter in Palestine," by Donald Maxwell. (John Lane. 7s. 6d. net)

IN point of strict chronology, Mr. Donald Maxwell's latest volume on Palestine is of earlier date than some of his other works already issued. It was written in 1914, before the outbreak of war, but is not the least out of date on this account, for the writer has not been concerned with the changing political institutions of the country, but with its natural features and ancient cities that have remained unaltered [illegible]. Here the writer describes with intense vividness from the dual outlook of an artist and a Bible student—an unusual but highly effective combination. As an artist, Mr. Maxwell has a more searching, comprehensive, and imaginative vision than the ordinary traveller, and this has enabled him to see many of the places described in the Bible from the same view-point as the scriptural writers, and thus endowing their narratives and descriptions with a fresh and poignant interest. The story of Jacob's dream at Bethel receives an added touch of reality when we are told that, where he lay down and slept, the hills are formed in a series of terraces rising tier above tier in regular sequence, and that under certain effects of sunlight they appear like "a ladder of limestone steps reaching from earth to heaven." A vivid sketch illustrates this peculiar effect, and would form a more convincing background to a picture of the dream than almost any hitherto given. In the same way Mr. Maxwell visualises many other scenes mentioned in the Scriptures, always putting before the reader fresh points confirming the underlying truths of the Bible narratives, and endowing them with a fresh intensity and force by revealing the local surroundings amidst which they were written. The book is prefaced with an appreciative foreword by the Dean of Rochester, and there are a number of effective illustrations taken from drawings by Mr. Maxwell.

"The Tower of London," by Walter G. Bell. (John Lane. 6s. net)

MR. BELL'S account of the Tower of London originally appeared in the guise of a series of articles in the *Daily Telegraph*, and is consequently written for a popular audience. He, however, never sacrifices accuracy in the interests of picturesqueness, and has produced a reliable as well as highly interesting history of the old building. Originally erected by William the Conqueror, and added to by many of his successors, it was England's principal fortress, palace, prison, and treasure-house until the reign of Charles II. It is still used for some of these offices, and there is no building in the country, with the possible exception of Westminster Abbey, so redolent with historic memories. As might have been expected from an author who is so thoroughly versed in London lore as Mr. Bell, he has done full justice to his theme and given us a book replete with information from start to finish. He is an admirable cicerone, pointing out many relics of past ages that are apt to be overlooked, while he conveys his knowledge with great charm of diction. The book is illustrated with a number of effective pen-and-ink drawings by Mr. Hanslip Fletcher.

"A History of Persia," by Brigadier-General Sir Percy Sykes. (London: Macmillan & Co. Two Vols. £3 10s. net)

THERE is probably no man living better fitted to write Persian history than Sir Percy Sykes. In 1893, while holding a commission in the Queen's Bays, he made a lengthy journey in Persia, acquainting himself with various parts of the land hitherto almost unknown to Occidentals. When, in 1894, the British Government felt it desirable to have a representative at Kirman, a considerable weaving centre, Sir Percy was asked to institute a Consulate

there. Having duly accomplished this in 1899 he founded another at Sistan and in the course of his official duties at these places he found leisure to augment prodigiously his already wide knowledge of the language of Persia and the intimate life of her people. Consequently, when, in 1916, the Allies sent troops into Persia, Sir Percy Sykes was recognised as the ideal soldier to organise and command the force. Prior to his successful campaign he had issued an interesting book about his first Persian travels, and he had collaborated in a similar work with his sister, Miss Ella C. Sykes, at present secretary of the Royal Asiatic Society.

This *History of Persia* is, beyond question, one of the most important historical works since the *Scotland* of Andrew Lang and the *Japan* of Captain Brinkley. Not that the author discloses the quaintness and happy wit of Lang; not that he offers descriptive passages comparable with those of Brinkley, still to be widely hailed as an exceptionally artistic historian. But, as surely as Lang and Brinkley, the writer on Persia has fluency and verve—golden qualities always. He reveals something of a philosophic temper, and, especially in his biographical pages, he manifests a talent for emphasising points of real interest. The previous histories of Persia—Benjamin's or Malcolm's—are merely sketches, whereas the new book is a six-foot canvas, with, in almost every part, the details painted precisely. Sir Percy Sykes has brought an encyclopædic knowledge to his task, and it will be a very long time indeed before his book will cease to be the standard work on its topic.

In Persia, as in other lands, art has passed through various metamorphoses. Those who, caring seriously for Persian art, would fain understand the causes of its developments and changes, will find in Sir Percy Sykes's volumes plenteous matter which conduces to such understanding. Yet it cannot be denied that, in handling artistic matters, the soldier-historian is not at his best. Although every nation, great in art, has expressed her own personality in her art, the personalities thus uttered being infinitely diverse, there is undoubtedly something common to all fine works. And whoso would deal ably with a given school must be versed in other schools, since otherwise a sound criterion can hardly be his. If Mr. Laurence Binyon's book, *Painting in the Far East*, is much the best thing of its kind, is this not chiefly because Mr. Binyon brings to his weighing of the Chinese and Japanese painters a thorough acquaintance with the great Western masters of the brush? But, contrarily, the historian of Persia, dealing, say, with the famous buildings at Meshed and Ispahan, hazards no suggestion as to their rank in the world's architecture. He evades contrasting them either with the beautiful buildings of China and Japan or with those of the Occident. His pages on Persian weaving, painting, and pottery, all constitute fascinating reading, being nevertheless perhaps the sole pages in his book which ought to have been a little longer. And, in his list of authorities on Persia in general, Sir Percy might well have made more copious reference than he does to French and German writers on Persian art. Readers, desirous of bibliographical matter of the latter sort, will find a certain amount in two American publications: *Handbook of the Museum of Fine Arts, Boston*, and *Catalogue of the Persian Manuscripts in the Metropolitan Museum, New York*.

"Black's Dictionary of Pictures" (Reviewed in June issue); "Pottery and Porcelain Factories of China" (Reviewed in July issue)

WHEN pointing out that the wings of the famous Ghent altar-piece were no longer in Berlin, a fact several times alluded to in THE CONNOISSEUR during the second half of 1920, the reviewer also implied that the removal of certain works from the National Gallery to Millbank remained similarly unnoticed in *Black's Dictionary of Pictures*. We are now glad to be able to state that the second criticism was due to an oversight, and that the value of the *Dictionary* is not falsified by this grave omission. Since Mr. Randall Davies is of opinion that paragraph 5 of his preface has been misunderstood, we take the opportunity to quote it:—"5. The number of each picture in the official catalogue of the gallery in which it was hanging in 1914 is given for purposes of reference. What has happened since that date to the Hermitage pictures, and perhaps to some others, it is impossible to say. But, for purposes of reference and identification, it is felt that the pre-war numbers should be retained."

Another unfortunate misreading occurred in regard to the notice of Mr. A. L. Hetherington's *Pottery and Porcelain Factories of China*, where it was suggested that "when a centre has been connected with the ceramic production during more than one of the three periods under which the second table is classified . . . Mr. Hetherington has contented himself with indicating the association of the centre with the earliest period only." As a matter of fact, "the names of the centres active in more than one of the three groups of dynasties are repeated in their appropriate place."

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